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*Alex. F. Osborn*

Dedicated to T. S. B.

343616

Hedrick

14 Dec 17

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## Why This Book Is

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As a beginner in the fields of advertising, I felt overwhelmed with the mystery of it all. Of course, I had had psychology at college—lots of it. And yet, the psychological phraseology of professional advertisers scared me with a fear that theirs was a *magical* art.

But lo! the curtain raised. As experience came, mystery went. Advertising proved not a whit more mysterious than the successful management of a football team.

And so, as I saw those facts at the threshold of a life-work in publicity, I marked them. The mysteries that baffled most, I pigeon-holed. Many of them you will find in here—recorded in the A-B-C of common sense—interpreted in the terms of the twenty every-day businesses which I have advertised.

Thus, this book seeks to sketch a survey of advertising—more completely, more simply and of broader scope than ever sketched before. And, if it were not for an optimistic hope that it accomplishes that aim, this book would never be.

*Alex. F. Osborn*

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## Table of Contents

CHAPTER	PAGE
I. Does Advertising Benefit the Public? . . .	7
II. What Are the Two Divisions of Advertising? . . .	9
III. What Does a Trade-Mark Accomplish? . . .	10
IV. Who Should Learn About Advertising? . . .	11
V. How to Advertise Something Unknown and Unwanted. . .	13
VI. To Find the Appeal of Something "Unknown and Unwanted" . . .	14
VII. How to Advertise Something "Half-Known and Half-Wanted" . . .	15
VIII. To Find the Appeal of the "Half-Known and Half-Wanted" . . .	16
IX. How to Advertise Something "Unknown-by-Brand" . . .	17
X. How to Find the Appeal of Something "Unknown-by-Brand" . . .	18
XI. What Diction Best Carries Appeals to the Prospect? . . .	19
XII. Is "You" the Best Word in an Advertiser's Vocabulary? . . .	21
XIII. What is the Best Way to Attract the Eye? . . .	22
XIV. How Does Mind-Display Do Its Work? . . .	24
XV. Can Ads Be Made Effective Through Fusion with News? . . .	26
XVI. How Does Size Aid Display? . . .	28
XVII. What Determines Size of Ad? . . .	30
XVIII. How Does Illustration Help Display? . . .	33
XIX. A Few Typographical Rudiments . . .	35
XX. What Are "Layouts" and "Dummies"? . . .	37
XXI. A Few Printing Processes . . .	39
XXII. What Kind of Engravings Are There? . . .	40
XXIII. A Few Points About Half-Tones . . .	41
XXIV. First Analysis by Retail Advertiser . . .	43
XXV. Further Preliminary Retail Analysis . . .	44
XXVI. How Conditions Decide Details for Retailer . . .	46
XXVII. Is Price Necessary in Retail Advertising? . . .	47
XXVIII. Should Retail "Copy" Scatter or Concentrate? . . .	48
XXIX. How Much Should a Retailer Spend? . . .	49
XXX. Increased Retail Results at Decreased Cost . . .	50
XXXI. Purpose and Position of Retail Ads . . .	51
XXXII. Retail Advertising by Other Than Newspapers . . .	53



XXXIII.	Why the Retailer Chooses Newspapers . . .	54
XXXIV.	Store Conditions Help Decide Ad Questions . . .	56
XXXV.	Manufacturers' Aid in Retail Advertising . . .	57
XXXVI.	Department Stores As Individual Institutions . . .	59
XXXVII.	How Big Stores Select Goods . . .	60
XXXVIII.	The Ad Man and the Store's Buyers . . .	62
XXXIX.	Why Do Stores Hold Sales? . . .	63
XL.	Are Some Things Un-Advertisable? . . .	65
XLI.	Are Some Seeming Unadvertisable Things Adver- tisable? . . .	66
XLII.	What Distributive Method to Choose . . .	68
XLIII.	Through-Dealer Way Versus Direct-by-Mail . . .	69
XLIV.	Direct-by-Mail Advertising Problems . . .	70
XLV.	What About Prospect's Ability to Buy? . . .	72
XLVI.	Where Do the Best Prospects Live? . . .	74
XLVII.	How Analysis Decides Methods . . .	75
XLVIII.	Value of Analysis of Conditions . . .	77
XLIX.	Analysis as to How and When . . .	78
L.	Analysis and Mail-Order . . .	80
LI.	How About Mail-Order Method? . . .	82
LII.	Can You Sell Both Consumer and Dealer? . . .	83
LIII.	Direct-Through-Agents Distribution . . .	84
LIV.	Producer, Jobber, Dealer Distribution . . .	85
LV.	Distribution Through Exclusive Agencies . . .	87
LVI.	General Retail Distribution . . .	88
LVII.	Advertising and Dealer Distribution . . .	90
LVIII.	How To Get Distribution . . .	91
LIX.	Step-by-Step Distribution . . .	92
LX.	The Salesman Who Knows Advertising . . .	94
LXI.	Sales Advertising Co-Operation . . .	95
LXII.	How Advertising Helps, Help Salesmen . . .	97
LXIII.	Advertising Prevents Price Suicide . . .	98
LXIV.	Details of a General Campaign . . .	99
LXV.	Advertising to Win the Dealer . . .	101
LXVI.	The Dealer's Store as a Medium . . .	102
LXVII.	Chain Stores' Effect on Advertising . . .	104
LXVIII.	How to Key Advertising Results . . .	105
LXIX.	Sampling's Part in a Campaign . . .	106
LXX.	Other Functions of Advertising Department . . .	107
LXXI.	How to Decide as to Media . . .	108
LXXII.	Dealer Co-Operation and Media Selection . . .	110
LXXIII.	Message Helps Decide Medium . . .	111
LXXIV.	Resources Help Decide Media . . .	113
LXXV.	Extent of Market Decides Media . . .	114



LXXVI.	The Magazine as a Medium . . . . .	115
LXXVII.	Class and Trade Publications . . . . .	117
LXXVIII.	The Street-Car Card as a Medium . . . . .	118
LXXIX.	Outdoor Advertising and Signs . . . . .	120
LXXX.	The Advertising Novelty as a Medium . . . . .	122
LXXXI.	How Well Do Newspapers Cover the Country? . . . . .	123
LXXXII.	Why Newspapers Cost Least . . . . .	124
LXXXIII.	Newspaper Timeliness and Check-up-Ability . . . . .	126
LXXXIV.	Arguments vs. Newspapers as Media . . . . .	127
LXXXV.	Why the Newspaper is Most Businesslike . . . . .	128
LXXXVI.	Newspaper's Lack of "Atmosphere" Immaterial . . . . .	129
LXXXVII.	The Dealer's Attitude Towards Newspaper Advertising . . . . .	131
LXXXVIII.	How Territorial Limitations Recommend Newspapers . . . . .	132
LXXXIX.	Determining the Formula of Sales Success . . . . .	133
LXXXX.	Successful Advertising Demands Truth . . . . .	134

## THE A-B-C OF ADVERTISING ANALYSIS

(See Chapters V to X Inclusive)

### GENERAL ANALYSIS OF PRODUCT AND PROSPECT

(Non-advertisable articles, and those advertisable only on price not included)

Class of Product	If the Article Itself be "Unknown and Unwanted"	If the Article be "Half Known and Half Wanted"	If it be Needed, But is "Unknown as to Brand"
<b>HOW TO SECURE PROSPECT'S</b>	<b>CLASS A</b>	<b>CLASS B</b>	<b>CLASS C</b>
(1) Attention:	Suggest Novelty	Show Necessity	Emphasize Name
(2) Desire:	Describe Virtues	Explain Details	Repeat Suggestion
(3) Action:	Offer Further Information	Prove Its Profitability	Secure a Trial Use First
<b>HOW TO APPEAL TO PROSPECT'S SUSCEPTIBILITIES</b>	<b>CLASS A</b>	<b>CLASS B</b>	<b>CLASS C</b>
(1) Business:	Show How to Make Money	Show How to Save Money	Show it Costs No More
(2) Pleasure:	Invite to "Be One of First"	Suggest Folly of Self-denial	Intimate That "Its Fun to Try it"
(3) Weakness:	Give it Flavor of New Toy	Argue They'll "Get it Eventually"	Inquire "Why Not Change?"
<b>IN APPLYING ABOVE, WHAT TO USE BY WAY OF</b>	<b>CLASS A</b>	<b>CLASS B</b>	<b>CLASS C</b>
Copy:	Reason—Why, With Thorough Arguments	Reason—Why, Com- bined With Display	Publicity—With Display Paramount
Medium:	Closely Read—Such as Newspapers	Read—Such as News- papers or Magazines	Seen—Newspapers or Other Mediums



## CHAPTER I.

**Does Advertising Benefit the Public?**

Advertising has the center of the commercial stage today. Why? Why does this phase of business fascinate so? Is it because of its magnitude? It represents a yearly expenditure of over \$400,000,000. In fact, some experts estimate \$1,000,000,000 per year. However, there must be some other appeal than mere bigness. What is it? Maybe it is mystery, for the art of advertising is elusive. That is what impels interest.

What is advertising?

What does it matter? We do not care whether advertising can best be defined as "The art of creating a new want," as one authority would have it, or whether its definition is both more specific and more extensive than that. For instance, a thing that is keenly wanted, such as bread, can nevertheless be advertised. Yet, there is no "creation of a new want" with such a commodity—nor with flour. Therefore, to define advertising, you have to cover more than the creation of new wants. And, too, although you may call it art, modern advertising is business from start to finish. It is printed salesmanship, and salesmanship is the business of disposing of goods at a profit.

Advertising costs money. Its only justification is that it makes money. Advertising, for most advertisers, is profitable. For others, it is ruinous. Therefore, the big search is to find why one method will win, while another will lose. Always, the test is in the profit—that is: Sales with a net margin in favor of the advertiser. That is the alpha and omega of advertising.

Yet, even though advertising will bring the advertiser more profit, it may likewise cause lower prices, and thus benefit the people. That result will more than justify advertising from the standpoint of economic desirability.

Advertising is the child of modern conditions. Competition, the much-sought panacea for economic ills is, itself, the cause of advertising's magnitude today. Formerly, a few drummers would dispose of the manufacturer's output. Formerly, a favorable word-of-mouth activity would give the local merchant all the business he could take care of "without hiring extra clerks." But the mail-order business, for instance, comes along, and the giant "catalog" houses begin to undersell the local dealer. He finds it hard to "compete"—simply because he has never known competition. He has not been



doing enough business in proportion to his rent and other fixed expenses. For, those charges taxed his business to about the same degree, whether he sold \$100 or \$1000 worth a month.

So the local merchant begins to advertise in his home newspaper. And his competitor advertises. Competition makes them both buy more closely. Competition makes them both fight for more business. And, getting more business, they are better able to compete—not only with each other, but with these outside businesses which so aggressively seek to take the trade away from home. And so, the local merchant can now compete, because, through advertising, he can now sell enough more merchandise, so that his cost of doing business goes down from 50% or thereabouts, to where today he averages, the country over, less than 30%.

Likewise, the manufacturer grasps the golden opportunity that judicious advertising offers. For instance, the plant that has been doing a business of \$100,000 per year, used to have 20 drummers running about the country to sell that output. These 20 salesmen cost approximately \$50,000 per year, and they have merely scratched the surface of the potential market. At last, the manufacturer decides to take a chance. He lets 10 of the salesmen go, and spends \$15,000 on newspaper advertising. His volume of business is even bigger. Thus, instead of \$50,000, it costs him only \$40,000 to dispose of his product, and the public benefits.

When the Kellogg Toasted Corn Flake people came out in the newspapers with their announcement that in the future, every package was to be covered with a WAXTITE envelope, some economists said: "Phew—how can they so increase the cost of their goods and not raise the price?" The answer is easy—so big has their volume of business become as a result of advertising (according to their own statement) that they have been able not only to lower the price from 15c to 10c, but also they have been able to give a larger package, and on top of that furnish WAXTITE envelopes on all boxes. That is how advertising sometimes increases the purchasing power of the average consumer's dollar.

The public benefits for two reasons: first, the retail merchant who handles this manufacturer's output is willing to sell it with less margin in it for him, than he would require of an unadvertised article. The reason he is willing to sacrifice part of his gross profit in this way, is that he has to spend less effort in order to sell the kind for which a demand had been created through advertising in his home newspaper. The other reason why this change in the manufacturer's sales plan benefits the public is that the manufacturer has to be more careful. He has to be sure that his goods are up to a high standard, because he knows that his advertised goods are subject to a severer inspection by the ultimate purchaser, than if he had published no claims for his article.

Even further, it often happens that through decreased selling expense, the manufacturer can lower his price if he wants to. And, as a rule, he does want to lower his price so as to lift his volume of business to the highest possible point, and thus secure the maximum net revenue from the sale of his output.

## CHAPTER II.

### What Are the Two Divisions of Advertising?

In entering upon an advertising campaign, there is one vital point which should always be decided at the start. That question is as to whether the campaign should be of Publicity or Action-Advertising. The nature of the product will determine which. It is too bad that there are these two divisions in the subject of advertising, but they exist and they should be held clearly in mind as distinctive divisions. Publicity, as usually considered, is atmospheric. It simply seeks the popularization of a name, a slogan, a trade-mark, or some one thing. By publicity the advertiser hopes, through suggestion, to put his product into the sub-conscious mind of the consumer. Publicity does not seek any direct result. It is content to build up prestige—gradually, insidiously and almost regardless of expense.

Action-Advertising is absolutely distinct from this. It seeks incidentally to establish a favorable flavor for the thing advertised, but above all, it works hard to get action—immediate action in the form of purchase. Either it seeks to get the consumer to send for more information, as a step toward the ultimate purchase of the article advertised or, if possible, as in most newspaper advertising, it aims to get the consumer to go and buy the thing without further ado.

Publicity is the kind of advertising which is most effective in newspapers, although you see some of it on the bill-boards, on the electric signs, in the street cars and other places where the message is read at a glance. Always, it is just suggestion, and usually with the name of the article as the keynote of the message. Above all, it attracts the eye. Outside of that, it merely hints at some favorable reason why you should buy.

Action-Advertising, on the other hand, has got to do a much more thorough job than that. It has to attract the eye, of course, first of all. Secondly, it has to clinch the interest. Thirdly, it must move the judgment, and finally, it must open the purse of the reader. Argument, plus all the lure of eye-attraction—that is the kind of mind-persuasion that “reason-why” “copy” is made of.

Action-Advertising must be where it will be read, because its message has to impel action. Therefore it must contain more persuasion than any such mere suggestion could. Usually Action-Advertising cannot be read on the run. And so, while the low cost of newspaper-space makes the newspaper the best medium for mere Publicity, it is also true that for Action-Advertising, the newspaper is most essential.

As will be explained later, analysis of product and prospect should determine whether Action-Advertising, (with “reason-why” “copy”) should be used, or whether Publicity, (with merely suggestive copy) would be better. It is quite often true that an article may need the former kind at first, whereas later, it can be successfully promoted through non-persuasive—simply suggestive—publicity.



But if either one would work equally well, the Action-Advertising, such as is possible in the newspaper, is preferable, for frequently, in such cases, tomorrow's sales pay for today's advertising.

## CHAPTER III.

### What Does a Trade-Mark Accomplish?

Particularly in Publicity, the keystone of any campaign is the trade-mark. This may be a coined name like "Uneda," or it may be an existing name like "Ford," whose distinctive design is well-known to the readers of 5000 newspapers. Especially in the national publicity of a manufacturer, a trade-mark is indispensable, for the reason that the value of such advertising is not the sum of the separate values of each ad. There is a bigger value which piles up with continuity. This is called "cumulative" value. It increases geometrically with repetition.

The arguments upon arguments which the advertiser builds up in favor of his goods, will fall short of their full efficiency unless they be made to mean a particular brand of the kind of goods that are being described. What good would it do the Fels Naptha Soap people, simply to advertise the virtues of a Naptha soap in so many newspapers and so often? They have got to advertise "Fels" Naptha Soap. There must be a peg on which to hang the garments of superiority which advertising weaves in favor of the particular article. In the case of Fels Naptha Soap, it is the combination name presented in a way that almost any newspaper reader can picture in his mind's eye. In the case of a cleaning powder, it is "Dutch Cleanser," (if the advertiser be Cudahy & Co.) or it is "Gold Dust" (if the advertiser be Fairbanks Company).

Trade-marks like these sometimes become parts of our vocabulary. Who would think Kodak was a coined name owned by the Eastman Company? When such trade-marks do become by-words, they are worth fabulous sums. For instance, it is said that if Coca Cola were to be offered for sale, today, that name of eight letters would bring over \$4,000,000—over half a million per letter. Think how much of a by-word "Shredded Wheat" has been made through newspaper advertising, backed by magazine publicity, and you will see why anyone who starts off on National advertising without a trade-mark which is distinctive, descriptive, easy to say, easy to remember, and of pleasant suggestion, is very apt to fall short of maximum efficiency in his advertising. "Wrigley," which you see in your newspaper almost every day, in connection with chewing gum, is worth almost as many millions as there are letters in the name—at least so the Federal Courts have decided.

The trade-mark that is all these things and is also a coined word is best because it is least apt to be stolen. Trade-mark registration merely establishes a prior right in ownership of the trade-mark, but this right is always open to question. Moreover, a des-

criptive or personal name cannot be registered except as to its special design or some other exclusive peculiarity.

It follows, then, that continuity is a prime essential of advertising. It is like rolling a barrel up a hill. If you quit, now and then, and let the barrel fall back to the bottom, you will make no progress. No matter how many hours you might spend in total on the task of pushing that barrel up the hill, if you did not keep at it, you will ultimately be just where you started. So it is with publicity. You may advertise like wildfire day in and day out for a month, and then if you drop it for a year, you will have to begin all over again, for, in the meantime, the public will have forgotten. As a result, your article will be virtually as unknown as if you had never made that initial advertising expenditure.

Another inevitable A-B-C of advertising is the necessity to have on hand that which you advertise. If you are a manufacturer, and advertise your goods in a national way, you must make sure that, if Mrs. Jones of Jonesville goes to the corner store and asks for that which—through your newspaper advertising, for instance—you have made her want, she will find it on sale. Otherwise, she will take something “just as good” and your effort will have come to naught. Likewise, if you are a retailer and you advertise in your newspaper that you have kitchen chairs for 34 cents, you must make sure that you have those kitchen chairs on hand, when the people come in for them the next day.

## CHAPTER IV

### Who Should Learn About Advertising?

So much for some of the general rudiments of advertising. How should a person study it in its many details? A general knowledge of the subject, in its many phases—that is the best goal to strive for. Every article offers its own specific problems. There can be no set of rules to follow. The only way to increase advertising ability, is to gain a general survey of the field of advertising. Then, knowing its many different phases, you will have a “hunch” what to do, and, above all, you will have a definite idea what **not** to do. You can combine that instinct with your experience in regard to the specific thing to be advertised. Thus, you ought to be able to make each advertising dollar bring in greater returns than it otherwise would.

Often, a retail advertiser, (or a retail merchant who **should** advertise) feels impatient about listening to a discussion of “national” advertising problems. But, the fact is that that retail merchant can learn a great deal that will help him in his own particular problems, if he learns the cardinal points in connection with the advertising of the manufacturers whose goods he sells, especially if that manufacturer is wise enough to localize his advertising through the newspapers. Certainly, the jobber or manufacturer should know what the dealer, on whom he depends for his distribution, has to face by way



of advertising problems. In other words, the dealer should know something about national advertising problems, and the manufacturer should know something about retail advertising. Even if he is in the mail-order business, and defies the retail dealer, he nevertheless will find it of advantage to know something about retail advertising, just as it is wise for a general to get a good line as possible on the activities of the "other fellows."

How about the person who is not in a business where he either advertises or should advertise—for instance, that young man or woman who wishes to study advertising as a possible life-work? If you are of that class, a comprehensive treatment of the subject ought to be of the utmost benefit, for then you surely ought to have a general knowledge of all kinds of advertising. If you know its many phases, you will be better able to choose which particular branch you care to pursue. Moreover, after you start, even though you specialize in a particular department, you will find that it helps a great deal to understand the other phases of the subject.

However, do not deceive yourself that a study of advertising, no matter how thorough, will make a good advertiser of any Tom, Dick or Harry. Basically, you must possess other factors. For instance, if you are devoid of selling instinct, don't try to enter advertising. No matter how you worked, you would never make an advertising expert. On the other hand, anyone of fair intelligence, who has had a reasonable amount of education, and possesses at least some of that instinctive ability to sell, ought to be able to find a living in the advertising field, if he will study the subject thoroughly. Of course, real ability, however, will come only when wide experience has crystalized that fundamental information.

Just to work at advertising is almost reward enough. No other field furnishes such fascination. But you have to be willing to pay the price of continuous alertness, for it necessitates an eternal quiver. There are no rules or laws that you can apply, as in the sciences. Every problem requires a different solution. Therefore, to win in this field, you must develop a catch-as-catch-can versatility which can interpret each new case in the light of: (1) Knowledge of fundamental general rules; (2) Knowledge pertaining to object to be advertised; (3) Knowledge of the mental processes of mankind. This last is sometimes called "psychology."

Yes, there is fun, and ever-new interest in advertising, but there are other rewards, too. For instance, there is the feeling that you are participating in a movement that helps uplift civilization, for many an improvement in the world's habits has been the result of inventions, many of them nurtured by newspaper advertising, and other kinds of publicity. Then, too, it is pleasant for the advertiser to know that his is a part of a productive industry which increases the profit for the seller, and decreases the cost to the buyer, i. e., the public.

From a remunerative standpoint, there is a worth-while opportunity for an advertising specialist in practically every store and factory in the country. In almost every case, the services of a skillful advertising man will warrant a salary for him that ought to be second to that of the general manager, and, possibly, the head of the

sales department. Moreover, there are comparatively minor places in the advertising field which will pay much more than the general manager of the average manufacturing plant can command. Yes—there are some opportunities in the advertising field which offer \$25,000 per year and higher.

The purpose of this course, then, will be to consider in a coherent, logical manner, the many detailed phases of the subject of advertising. The aim shall be to give the reader a general survey of the entire field. In a way, this will be a digest of the best principles laid down by the best authorities.

The treatment of the subject will be business-like from start to finish, and it will not be too academic. Little will be said of "Psychology," (which has become so hackneyed in connection with advertising, that it is erroneously regarded, by some, as a synonym for the subject in general). But the real meat of psychology, namely, the common-sense analysis of mind-processes, will be thoroughly covered in an every-day way, and in its naked essentials—all without effort to becloud that important phase of the study with any mysterious atmosphere.

## CHAPTER V.

### How to Advertise Something Unknown and Unwanted.

Whether a thing be of local or national demand—whether it be advertised by retailer or manufacturer—it can be looked at in certain basic aspects which will largely determine as to how it ought to be presented—as to what features in it are worth talking about, as to what qualities of the prospect can be appealed to—and as to what medium can be used as an avenue through which to carry those features of the product, or merchandise, to those qualities in the prospect in a way that will insure fair probability of success.

So, let us see if we can classify things to be advertised. Can we say article No. 1 can be successfully advertised by "A" method, No. 2 by "B" method, and No. 3 by "C" method, while No. 4, as a result of its very nature, cannot be advertised at all?

Let us try. In the first place, there are many things which apparently cannot be advertised except on price basis. Particularly is that true in retail advertising. In such effort, the aim, method, and result is to **undersell** the other fellow. Such advertising represents great bulk. It is the simplest form. That class is omitted from this general analysis of product and prospect.

Now suppose you have to advertise something entirely new. Before knowing what to say, how to say it, whether to illustrate it, or where to place your "copy," you must know many things such as can be discovered **only** by analysis of the product to be sold, and

(N. B.—See Chart on page 6 in re Chapters V to X.)



of the prospect to whom you hope to sell. For such analysis, the following chart is suggested:

Of course, this will not decide all vital questions in regard to **how, when, and where** you should advertise. But, with the exception of the class of goods which must rely on cut-price for popularity and which therefore must be advertised in the papers—perhaps these three “pigeon-holes,” A, B, C, may include almost anything you might have to present to the public through publicity.

For instance, take the stock of the Federal Baseball League. Probably the first temptation of any advertiser would be to use painted bulletin boards, which, in nice “June” colors, might intensify the call of the ball park. But, if you ask some questions of such stock: “How familiar is it? How keen is the demand for it?”—you would have to answer to yourself: “This is an **investment** proposition. Such is not familiar to the average citizen. It is a new thing. Moreover, it is not actively wanted.”

You have got to make it known—and wanted. To do that you have got to put your story where it can be read thoroughly—namely, in the newspaper.

In other words, you could see at a glance that this baseball stock would fall under the class of the “Unknown-Unwanted.” Knowing that, you will then have to pick your prospective investor to pieces. You would ask what would be most likely to get his attention? Probably “novelty,” would be the answer. Therefore, “**FIRE THE UMPIRE IF YOU WANT TO**” would be a characteristic headline for one of your ads. It would suggest the **novelty** of the investment. Moreover, no matter how slight his interest might be, that kind of an appeal would put the idea into the fan’s mind that this stock would give him a **part** in the management of the team.

## CHAPTER VI

### To Find the Appeal of Something “Unknown and Unwanted”.

Thus, if the thing were unknown and unwanted, being an article under Class “A,” it could win the prospect’s attention through novelty. For instance, if it were a share of Federal League Baseball stock, it could harpoon with a head-line such as “**FIRE THE UMPIRE IF YOU WANT TO.**”

Then, how would you accomplish the next step—create **desire**? Your proposition of itself ought to make him want a share or so—that is if he **knew** something about it. So, if the medium used is fitted for such, like the newspaper—description is the next essential. But, in addition to that, you would be up against the task of making Mr. Fan seek to get more information—or, in other words, to **allow** you to talk to him more descriptively, more persuasively, and possibly, personally.

There are three big avenues to influence people's decisions as to whether or not to purchase. These are business, pleasure, and weakness. Of these, business-instinct is a considerable element. You would appeal to your man on **that** ground, by showing how this Federal League stock ought to pay big dividends. Also, you might awaken his sense of pleasure in favor of your proposition, by proving that it would be good fun to be "among the first," for, in the end, the possible buyer might like to hear himself remarking with pride: "I got a slice of the new Federal League Baseball stock—did you buy any?" Also, you could appeal to his human weakness, by giving the stock the atmosphere of a toy—something new which would tickle the kid-side of the grown-up fan.

So, when your analysis of product and prospect has taught you that much about what your task is in order successfully to advertise this baseball stock, your problem simmers down to a choice of whether you should spend your money on newspaper, billboard, street-car space, or how. Of course, personal work would be best, but it would be so expensive. Circular letters might be worth while, but their cost would be \$20 or \$30 per thousand of prospects reached, whereas the same sized space in the newspaper would be 40c or 50c per thousand of people to whom the message would be handed.

But, whatever the medium chosen, you know from the above analysis that your advertising has got to be of the "reason-why" variety—that it must be descriptive and persuasive, and that thoroughness of treatment is necessary.

Therefore, any medium that is read-on-the-run is out of the question. Your advertisement must be put where the reader not only merely sees but also looks, **and** reads. Therefore, in "A," in the class of the "Unknown-Unwanted," it is necessary to use the newspaper above all, with the magazine or some other medium which is closely read, as reinforcement of such, if needed. Unless you do put your advertising where it can both suggest, and actually persuade, then you cannot hope to make known the unknown, and to make wanted that which is unwanted—unwanted both as to the specific brand, and also as to the general class of which it is a part.

## CHAPTER VII

### **How to Advertise Something "Half-Known and Half-Wanted".**

Baseball stock goes into the pigeon-hole of the "Unknown-Unwanted." So does Beaver Board, Sanatogen, Encyclopedia Britannica and many others, for such must not only make known their names, but also must establish the identity of the species to which they belong. They must prove whether they be fish, fowl or beast, and then must prove why the possible purchaser ought to have some-



thing of that species. Finally, they must prove why the public should prefer their particular brand above all other possible brands of the same type—that is, unless they monopolize their field.

Now we come to a class that does not need such extensive, nor intensive, pioneer work: Let us call this class the “Half-Known, Half-Wanted.” For example, let us take a new automatic telephone. This is operated without operators. You turn a dial and get your number yourself. You have no one to swear at. You can be morally certain whether the party sought is really busy or not. It is different in many, many ways—but after all, it is a telephone, and, in that fact, is of fair familiarity. As to its demand—well, it’s kind of “half-wanted.”

“You see, I subscribe to a manual phone system now, and to put in the automatic phone also, would require the spending of more money than I really have to—and in a way might be an unjustifiable duplication.” Something like that is the average attitude at first.

Thus, you would find that this product, on analysis, would gravitate under the head of the “Half-Known” and “Half-Wanted.” It would be but semi-familiar and only passively desired, both as to the specific thing itself, and also as to the class of goods of which it is a part. To win the prospect’s attention, therefore, your appeal should be to prove it a necessity. You must explain a great deal. You might, for instance, tell how it works. You might show why it works better than other things which it resembles, and against which it competes. Only thus can you create desire. To start the prospect’s action, you could prove the profitability of your article. You have got to make him feel he’d better have it after all.

Of the major human incentives, “business” is usually the best one to which to appeal when advertising anything “Half-Known and Half-Wanted.” The business instinct could be hit in the case of the automatic phone, for instance, by showing that to contract for this service would mean the saving of money. You might suggest to your prospective subscriber that he would lose business if he did not have an automatic in his store. Conversely, you could tickle his sense of pleasure by getting him to feel, “Well, what’s the use of my denying myself?” The next thing would be to coddle his inherent weakness to the end that he would surrender, feeling: “Well, I’ll get it eventually. I guess I might as well sign up for one now.”

## CHAPTER VIII.

### **To Find the Appeals of the “Half-Known and Half-Wanted”.**

On the basis of an analysis of this second class of the “Half-Known and Half-Wanted,” you can tell what features of the commodity to emphasize, what appeals to use in order to bring about the necessary steps of (1) attention, (2) desire, and (3) action. You

can also readily see what features of the prospect's make-up are easiest of approach. Thus, in advertising something that falls under this class, you would be inevitably brought to the fact that although your copy must have display value to awaken a dormant or potential interest, it must also be persuasive with real reasons—designed to create desire. Therefore, you must use a medium that is more than merely glanced at, for the mere flaunting of a name or a trade-mark would not create desire for the “Half-Known and Half-Wanted.” So, necessarily, you would place this kind of advertising in publications which are read—surely the newspapers, and possibly the magazines if you were a national advertiser, with a wide enough distribution and with sufficient funds to use these less actionful mediums in addition to the newspapers.

The kind of things which come under this class are numerous. Automobile advertising, for instance, is one of the most prominent. This variety usually makes the purchaser spend money, which he, otherwise, would probably not spend, for the motor car is seldom a necessity. To that extent, this class is the same as the class of the “Totally-Unknown” and is different from the class where the kind is really **known** and **wanted**, even though the specific commodity is “Unknown as to Brand.” The main difference between the “Unknown-Unwanted” and the “Half-Known and Half-Wanted” type, is that in the latter class, similar commodities are already half known to the prospective buyer. Therefore, you do not need as much description.

Yet, to make people buy the “Half-Known and Half-Wanted” commodity you must not only make them want the **commodity** in general—you must also make them want your specific **brand**. Therefore, you must first establish a desire for something of the same kind as the thing which you advertise. But, since the desire is half-created to begin with, your main task is to make the specific thing which you advertise, **preferred** above all others in this class. This can be done through the newspaper.

Quite often a commodity, such as an automatic telephone or an automobile or a vacuum cleaner or a remedy, may at first, belong in the class of the “Unknown-Unwanted.” As such it may necessitate complete description. Then, as the commodity becomes better known through advertising, it will automatically graduate from that class into the “Half-Known and Half-Wanted.” Then, as something which is fairly well-known, it will grow to require emphasis as to its special brand, more than in regard to the general class of which it is a part.

## CHAPTER IX

### How to Advertise Something “Unknown-by-Brand”.

Now we come to the class of the “Unknown-by-Brand.” Into this pigeon hole will go the army of names which have become practically a part of the nation's vocabulary. “Uneeda” Biscuit comes



under this class, "Sapolio," and all the other well-known cleaners. This classification "Unknown-by-Brand" may therefore appear paradoxical in name. But, it is so called to suggest that there is nothing "Unwanted" about that kind of an article—and, that the sole object of the advertising is to change "Unknown-by-Brand" into "By-Brand, Well-Known." Therefore, all products whose utility and general properties are utterly familiar, and which are actively wanted—yes, **needed**—fall under this heading. They require no educational work. They simply seek popularization, which presentation of name through newspaper reiteration, can provide.

You don't have to tell the public that "Sapolio" is a Cleaner. You need not play up the advantages of keeping the steps in front of your home well scoured. Your only task in advertising a certain brand like this, (which is part of a species recognized as a necessity) is to make the name of your particular kind so well-known, that automatically the woman, on going into the store for something of that kind, will specify your special brand.

In other words, the element which you should emphasize in order to gain attention, should be the name itself. You may build up its attention value as Artemus Ward enhanced that of Sapolio by connecting it up with so many different things as to make the name each time enjoy the notice that novelty always elicits. And, where the chief task is the building up of a special brand of a needed commodity, you can create desire simply through repetition. You must drum the name in—time after time—until finally, by newspaper suggestion, you get the housewife to ask for your brand—instinctively, rather than for the one that your competitor has to sell.

## CHAPTER X

### How to Find the Appeal of Something "Unknown-by-Brand".

It is easiest to bring about action, when advertising a thing which is known and needed, as to kind, but is "Unknown-by-Brand." Here, you don't have to make the buyer spend money that she otherwise would not spend. For instance, she would have to get some sort of a cleaning powder, **anyway**; so you do not have to change her tendencies, or convictions, a great deal in order to switch her over to your brand. So, to get action you must simply persuade the woman, either through instinct, or argument, to try your kind the next time she is to spend that dime or nickel.

If you do succeed in getting her to try your brand, it is not so much through any appeal to her business tendency. The commercial profit for her in using your cleansing powder, for instance, instead of the other fellow's, is, as a rule, quite negligible. The pleasure element is her main susceptibility. You might particularly appeal to her on the suggestion that it would be fun to try this new

kind next time. Thus her weakness would be your best point of attack. Your ammunition might be, for instance: "Eventually, why not now?" Your aim would be to make her say to herself: "What's the use of putting this off, I'll use this thing some day. I guess I will try it the next time I am at the grocer's."

So, in this class, your main job is to hammer home the name. Argument is not entirely necessary. In fact, by resorting to reason-why, you would probably use up your newspaper space in unprepossessing type-matter. If, instead of that, you used an eye-catching illustration, or an attention-impelling display of the **name**, then, with the same expenditure, you could so much more effectively force your brand into the reader's consciousness.

In other words, publicity is what you need for this class of goods. Suggestion can be accomplished through almost any medium—whether it be painted sign, street-car card, or poster. In fact, any kind of advertising, including magazine and newspaper, may be successfully used in this kind of endeavor to establish a specific brand. But, in this case, the amount of circulation you can buy per dollar spent is usually the determining factor. And, on that test, when circulation is based on the number who really **see** the medium, then the newspaper is most desirable, even for the merely Suggestive publicity.

Very few try to use the magazines, however, for this kind of advertising. The Prophylactic Tooth Brush and 2-in-1 Shoe Polish are about the main ones just now. Many, however, utilize the newspapers for name-presentation. For instance, Coca Cola, Shredded Wheat, H-O, Salada Tea, Royal Baking Powder and others successfully employ the newspapers to keep their Brands so well-known as to be public by-words.

## CHAPTER XI

### What Diction Best Carries Appeals to the Prospect?

"Psychology" is a word that is often used in connection with advertising and selling. Usually it is employed loosely. Sometimes it is the false weapon of the superficial, who seek to impress through the use of high-falutin' words. It would not be used here at all, if it could be dodged. But it is necessary—not as a term designed to impress or to mystify—simply as a nick-name for the briefest possible description of an important phase of advertising analysis.

Psychology, here, means just this: The analysis of mental processes—a study of how the human mind works—an observation of the way common-sense conducts itself. That is all that psychology should mean—simply an analysis of mind-mechanics.

"Copy" means advertising matter as it is after preparation and before it is produced in the newspaper or in printing, or on signs, or wherever it is to be presented. The word comes from newspaper parlance, where the news writers refer to any matter that they pro-



duce as "copy." "Copy" in connection with advertising bears the same relation to advertising as "MSS." (meaning manuscript) bears to a book in the realm of literature. However, sometimes a **published** advertisement may be inaccurately referred to as "copy."

So, "Psychology of Copy" simply means: An analysis of advertising manuscript in its relation to the workings of the human mind.

If you can analyze your prospects in accordance with some such plan as suggested in the previous chapters, you will know the phases to which you must appeal. Moreover, you will know what points to emphasize, if you use a similar analysis to pick out the product's appeals. Now, consider how to get those arguments into the prospect's mind through those avenues of least resistance.

Language is the vehicle. This need not be in words, alone. Some of the most expressive language of the day is **in the form of** newspaper cartoons. In fact, pictures sometimes describe better than mere words. Yes, and just general appearance is often equally eloquent. The flaming red tie and checker-board suit on that gambler announce the manner of man as clearly as if he wore a sign on his back saying: "I am a professional sport." Likewise, the dignity of "Pierce-Arrow" advertising in the newspapers, just through its atmosphere, bespeaks luxury, grace, elegance and stability.

Need it be said that you should use language that your prospect can understand? No:— We all know that. Yet, the moment we hold our pen poised, ready to write a message to the public, how we are tempted to use big words. Deep down, we are all like the proverbial colored parson, who impresses his flock with words of many syllables, which, incidentally, his parishioners cannot understand. These words, however, sometimes make a good general impression, and cause the flock to respect their leader as **one who is learned**—awfully learned—and therefore a wise man whose say-so cannot be questioned. In this case, long words may be the very best kind of advertising for the parson.

But in advertising, you are up against one of the hardest obstacles that human nature offers. You have to persuade people to spend money—to part with that which their toil has brought them. So, you had better use words that will reach your readers, especially since in advertising, words cost real money. First of all, your prospects must understand what you are saying. Otherwise, how could you hope to budge them? You must more than persuade. You must inspire people to action—to the action of spending their money for your goods. Action-ful language is therefore, necessary.

What is action-ful language? Consider this sentence: "Of momentous emolument to the populace of this metropolis, and environs, would it be to participate in our semi-annual merchandising event." Almost every word in that sentence is built on Latin roots. On the other hand, suppose you said: "You can save money at this twice-a-year sale." This last sentence is made up of good old Anglo-Saxon which crackles with crispness.

Keep away from adjectives as much as possible. After you have written an ad, attack all those words which simply qualify, and ask of each one: "Does this have to be an adjective? Can a verb say the same thing just as well?" If so, you are lucky, because verbs

swing the reader along, whereas adjectives are passive. Incidentally, look at that last sentence. Can't you feel the action in the verb "swing"—and the inaction in the adjective "passive"?

Study the style used in the newspaper articles and you will know what diction has proven most effective in newspaper advertising, and in every other kind of advertising, too.

## CHAPTER XII

### Is "You" the Best Word in an Advertiser's Vocabulary?

The best way to get to your reader through advertising "copy," is by the direct, active way. That is—as a rule. For, although simple language is almost always best, there are a few exceptions when conditions may require long words. For instance, in the advertisement of something of exclusive class, when directed to a few who can understand polysyllabic words, and who are likely to buy, on account of atmosphere and prestige, rather than because of business-like reasons of price and quality—in such few cases, you may be better able to persuade if you use the superb elegance of lofty language and delicate indirection.

But to the millions, you must talk "turkey." And you have got to put what you want to say, in terms that will not only get to their understanding, but will hit them in their selfishness. In brief, what interests most people most, is their own personalities. A man is willing to listen about himself and his own interests all day long. His ear soon tires, however, if you try to tell him the story of your life. This human trait is also found in women.

"You," then, is about the best word in the advertising writer's vocabulary. Yet, some "copy" that you see in ads, is "you'd" to death. Of course, there are excesses in the use of the "you" quality. But, as a rule, you cannot use too much "you." Surely you can get a man's attention best with "you copy." You certainly can **interest** him best with "you copy." Furthermore, how could you convince him, and thus get him to act, if your persuasion is not of the "you" kind?

And yet you can get this same virtue of "you" quality into your "copy" without ever using the word "you." All you need to do is to make your "copy" personal. For instance, when you see "United States," you don't feel that you are included. If you see the name of your state, you are a little more interested. If you see the name of your locality, you are still more interested. The mention of your own name, or of some peculiarity in connection with you or your circle—that is what would interest you most of all.

So, if you live in Smithville, and an ad starts off with "Of the 1,800 Folk in Smithville," you are a lot more apt to read on, than if the head-line said "ATTENTION." For by localizing your "copy,"



you can personalize it—personalize it in the **second** person, and get the “you” quality there in its full essence, even if you do not use that particular pronoun. Obviously, for this localization and personalization of “copy,” there is no medium as good as the home newspaper.

To suggest, rather than to say it right out, is “literary.” That is why a good many writers make very poor advertising men, whereas mere business men—particularly salesmen—are apt to create the most effective ad “copy.” The literary fallacy is usually found where the conceit of some merchant or manufacturer has made him victim to the persuasion of some “genius” who would write up his business. This literary genius forthwith plucks from his imagination some possible connection, either of name, historic association, or something of that kind, with which to link the name of Smith—his pro tem employer. That done, he sets forth to glorify that incident with which he has hooked up the name of Smith. Thus, he is able to go into flowers of fancy eloquence in eulogy of the man who is paying him for the ad. And the more nearly this kind of an ad-writer thus deifies the man’s business, the better he is apt to be paid for this literary creation of his.

But where is the head and tail of this kind of “copy?” What is the aim? Does the manufacturer want to charge the cost of this advertising in with selling expense? Or does he want to put it down among the “incidentals” and justify it through the fact that his daughter will be able to show it to her friends, thus proving that her father is one of the finest? But, if the ad is for selling purposes, why doesn’t it tell people why they should buy of Smith? Of course, though, if the thing is designed for daughter’s delectation—then that’s all right—Smith can probably afford that personal indulgence.

Only a man’s relatives and friends are interested in “copy” that is all about him. Such people would buy from him anyway. It’s the people who don’t care a hang whether your name is Smith or Perkins, but who will buy from you if they feel that you will give them better value—they are the ones to whom you have to talk. Otherwise your advertising would not be justified—at least, not on any basis of business. And fortunately, newspapers are able to boast of more “business-like” advertising than is found in the usual medium—although magazine advertising, for instance, may be more “literary.” And perhaps that is why newspaper advertising generally pays so well.

## CHAPTER XIII

### **What Is the Best Way to Attract the Eye?**

The easiest approach, then, to your prospect’s mind is through the “You” avenue, but you cannot get at your possible customer through any appeal to his interests unless you get him to read what you have to say. The element that will make it possible for you to attract his attention is Display.

Display is probably the most important single factor in all advertising. Surely no advertising is worth-while unless it gets attention, and that is the function of display. Display is of two kinds—the mechanical kind that simply catches the physical eye, regardless of any action of the reader's mind; and secondly, the psychological kind, which wins attention through the fact that it calls forth some active mental interest of the prospect.

The first kind, the Eye-Display, wins its aim by catching the optic nerve. For instance, such display may attract through a border. Take, for example, a want ad page in a newspaper. Look at it from a distance. Doesn't it seem gray, and flat? Now take a little ad in the center of that page. Rule it off with heavy black lines an eighth of an inch thick. That box-border will make that inch ad stand out so strongly that it will have as much display value as an ordinary ad, many, many times its size.

Or this Eye-Display can be accomplished through other means of contrast. For instance, suppose you surround your message with a lot of white space. This lack of typography in the vicinity of your advertisement is so unusual that it will also catch the eye. Thus it will possess Eye-Display value of high power. You often see this method used effectively in newspapers.

Sometimes Eye-Display may be brought about through mere beauty. But in commercial advertising, that is about the least effective kind, because the average eye is not keenly moved by art. The beautiful may passively attract, but it doesn't stir the eye and grip the attention the way contrast, or novelty can and does.

In seeking to attract the eye with Beauty, you would probably use an illustration rather than try to rely on mere type, or graceful arrangement. Anyway, the illustration is certainly first and foremost as an instrument to attract either the eye or the mind. The first topography was by way of pictures. And today, the human mind still continues to choose illustrations above mere text of reading matter. And yet, quite often it would seem that simply for Eye-Display, type can do the business alone—that is, without the aid of illustration. In such cases, however, it is more what the words say than the mere Eye-Display of type that accomplishes the result. In other words, this attraction is more mental than physical.

There are two other big elements in Eye-Display. The first is Color, and the second is Size. Both of these have certain influence on the intensity of any message and both of them offer temptations which may prove treacherous pitfalls to the unwary advertiser. For, although the display is the most important of all elements, it must not be emphasized to the sacrifice of favorable impression, because, often the far-fetched use of a repulsive display-combination, for instance, may spoil the power of the advertisement. And while Beauty, in its rarest sense, may be out of place in ordinary Eye-Display, and may justify its existence only in connection with the advertisement of things of exclusive flavor or of superlative taste—nevertheless, negative Beauty, or, at least, freedom from repellent ugliness, is necessary.

Such negative art is something that every advertiser should have as a plank in his working platform. So when you are tempted



to combine a screaming yellow with a flaming red, resist. Don't let yourself hurt the persuasive ability of your work simply in order to have your ad attract more eyes. On the other hand, good Eye-Display should not only increase the attention-getting quality of an ad, but should also supplement its ability to create a desire in favor of that which it advertises.

Fortunately for newspaper advertising, in such mediums, violations of the rules of color harmony are seldom possible. Yet, in the plain black-and-white of such pages violations of similar principles of Eye-Display often occur—usually through efforts to make the attention-getting part of the advertising so heavy with black ink as to repel the eye rather than to attract. If such excess of contrast does not actually repel the eye, it may at least keep it from pleasantly sauntering into the message which the ad has to tell.

The eye is sensitive, and does not like to be hit too hard. Therefore, the Eye-Display that attracts in a simple way—with taste and in harmony with the rest of the ad—that kind of Eye-Display is the kind that usually wins.

## CHAPTER XIV

### How Does Mind-Display Do Its Work ?

In addition to the merely physical display, there is another kind, which should be differentiated from Eye-Display. This is Mind-Display—the kind that attracts the mind. It is subtle, and far less mechanical. Nevertheless, the same mechanical means as make for Eye-Display, may also be used to bring about Mind-Display. But, instead of this working through the few physical laws of the optical nerves, Mind-Display must deal with the multitudinous and less definite laws of the mental processes. In other words, Mind-Display is more a matter of Psychology, for it must fit in with the mechanics of the brain itself, if it is to succeed.

Take, for instance, the kind of display which prompts us to sympathize. That wins our interest, and attention, through the fact that it strikes a common chord in our make-up. It would attract a blind man, quite as well. Suppose, for instance, without any artificial stretch of the imagination, we are able to associate the thing, which we have to sell, with some cause in which our prospective purchasers have a keen interest. Imagine, for example, that we are advertising a certain product while our country is at war with Mexico. If we can carry, in our display, a suggestion of love for the flag, a hatred for the foe, and if, at the same time, we can logically weave into that suggestion a persuasive argument in favor of our product, then we will win a keener interest than we could possibly win without this association of ideas.

"Fusion" is what this system of getting attention is sometimes called. It is merely a system of linking up that which you are advertising, with something which of itself will appeal. The idea is

that if you join your product on to some other element which excites the reader's sympathy, then, your product will unconsciously be given some of the kindly feeling which goes out toward the associated idea.

Thus it is that in advertising writing, it is always desirable to make our illustrations show people whom we admire. For instance, if you are advertising a soda-fountain drink, it is better to show a picture of a lot of beautiful debutantes sipping the beverage at some palatial drug store than it is to portray a bunch of dirty, bare-footed brats guzzling the stuff at some dilapidated fruit-stand on the street corner. As far as argument is concerned, the enjoyment of the urchin may theoretically be as strong, by way of persuasion, as the pleasure that those young ladies experience. But, practically, we do not think much of the street arab's taste, whereas the finely-dressed girl is supposed to be an epicure. Thus, through Fusion, we find that of these two kinds of Mind-Display the one with better persuasion is the kind which suggests an associated idea which calls forth our admiration, or, at least, approval.

Of course, there are exceptions to this, particularly where so-called negative "copy" is necessary. In this case, where you have to use fear in order to bring about a sale, it may be desirable for you to get your Mind-Display by Fusion with that which is most despicable. For instance, in advertising liniment for rheumatism, the best kind of display from a Fusion standpoint, might be the repulsive figure of a used-up man, whose limbs were all gnarled up, almost beyond the point of human semblance.

On the other hand, suggestion can often be used to good effect, in connection with Mind-Display, to take the place of many words. There is the case of the beautiful girl wearing Niagara-Maid gloves. Although she is pictured in the black-and-white of the newspaper page, she is dainty enough to suggest the quality and refinement of the kind of gloves she wears. And, remember the be-whiskered face of the kindly old doctor who looks up at you out of your newspaper. His eye just flashes with the sparkle of health. That keen look, plus the words, "He don't use coffee," suggests volumes of persuasion—and, furthermore, accomplishes its first task of winning the reader's eye. Such is a **combination** of Eye-Display with Mind-Display, with some persuasion-through-suggestion also included.

Repetition is likewise accomplished through Mind-Display. In fact, for that purpose, "Mind-Display" is supremely important. Some of the nationally advertised articles, on which a million or more is spent each year, were once financial failures. With most of them, the first year showed a balance on the wrong side of the ledger. But, the men who then lost weight wondering how they were going to meet their advertising bills, are mostly retired millionaires today. The little element of accumulative result—through repetition—that has been the keynote to these successes.

This "snowball" process, by which the effects of an advertising campaign keep piling up, depends on repetition. For instance, suppose H-O, which you see in the newspapers week in and week out, had changed its name to "Sweet Oats" after the first year and then, after that, to "Oatlets" and after that to something else—changing



its name year after year. Suppose the first year they used a Dutch Girl as the keystone of their advertising, and suppose that, the second year they used a soaring eagle as their trade-mark. Such suppositions are foolish, but the point is this: If H-O had not stuck to a certain trade-mark, and had not adhered to that style of advertising with which every newspaper reader is familiar, would H-O be the factor that it is in the cereal market of today?

No. Any sensible man knows that H-O (and all the rest of the big successes that advertising has to its credit) has been built on repetition. It may be repetition of argument. It may be repetition of trade-mark. Probably it is repetition of all the different elements. Particularly, the repetition is probably of Mind-Display, by which, at a glance, the ads have continually caused the readers to say: "I have heard about that before." Thus, if the atmosphere of your advertising is kept continuous and fairly uniform—and if the Mind-Display of this week's ad enjoys a favorable Fusion, or harmony, with the Mind-Display of the ads that have been, then there is apt to be a repetitive value which makes for a cumulative result—which will give a total of advertising benefit which will far exceed the sum of the separate benefits of the individual ads.

Take the case of a department store. The reason it does a business this year of far and above last year (which in turn showed bigger volume than the year before) is this cumulative result. Most department store ads could be identified by a newspaper's readers, even if they were not signed. Their atmosphere would tell the tale. The Mind-Display would suggest so many previous ads that the reader would almost **feel** that this was So-and-So's announcement.

That continuity of Mind-Display is what makes cumulative benefit out of repetition of advertising. It not only works for the local institution—it also makes big successes of national enterprises. In the case of Castoria, the simple repetition of name, with **one** or two homely arguments, has won. Few know what Castoria's reason-why says, but the mere name—in connection with that Mind-Display of peculiar appearance—talks through the newspaper almost every day—today in the whisper of very small space—tomorrow in the thunder of quarter-page size—to the result that Castoria becomes imbedded in the public mind as an institution—though largely built of the ink and pulp which make a newspaper.

## CHAPTER XV

### **Can Ads Be Made Effective Through Fusion With News?**

There are channels other than the emotions, through which you could get favorable Mind-Display through Fusion. Especially, if you are using the Newspapers, you hitch up your own selfish story with a piece of news which, of itself, wins interest, whether it excite sympathy or not. For instance, one clever advertiser at the outbreak

of the European conflagration, came out with an "Anti-War Sale." In this he not only gathered unto his merchandise the attention of timeliness, but also, he partially converted to his own use, the interest which people had in the War.

There are many instances of this kind of Fusion. For instance, in the Mexican turmoil, when Americans were so interested, the Fairbanks Company came out with, "If we must clean up Mexico, why not let the Gold Dust Twins do it?" This clever soap manufacturer virtually stole for his own washing powder an interest which the Mexican War had wrought. Such Mind-Display, built on Fusion with news-interest, can of course be best secured where the news is paramount—namely, in the newspaper.

There is another means of Fusion, through Mind-Display, which persuades the mind, rather than attracts the eye, although it does both. This style puts the product into a novel relationship with some atmosphere which, of itself, pleases the prospect. For example, remember the old ad of the Lowney people who, during the hot summer months, found it profitable to place a box of their chocolates on the snowy bank of an ice-clad river. The Uneeda Biscuit people also made a hit with a similar idea, by portraying their box of crackers frozen into the center of a cake of ice.

Although Fusion is a mighty usable element, it can often be misused. There are a good many accidental instances, in which Fusion works against the success of an advertisement. For instance, where your ad, particularly if you happen to be advertising a food product, is placed next to an announcement showing the picture of a tomb stone, you are justified in crying out against the sad side of Fusion, for such Mind-Display which associated your food with a cemetery, cannot help but cast some atmosphere of undesirability around the goods which you advertise.

Most newspapers not only steer clear from that kind of bad Fusion—they also seek, in all possible ways, to build up—purposely—a Fusion of ideas that will help the advertiser. Sometimes, they almost go to extremes, as in one case, in which the ads sought to win Mind-Display through the element of timeliness. The ad for the first week in October, mentioned October. Therefore, the publisher of a certain paper, which usually published a calendar of the current month in every issue, placed this October ad right below the calendar of October. One might have thought that the calendar was part of the ad, and had been paid for by the advertiser.

At the beginning of the European War, there was a lot of advertising which sought to build its pull through mention of the war. Therefore, most advertisers wanted their ads placed alongside of reading matter in regard to the war. Such favorable Fusion, which indirectly results from neighboring atmosphere, is fairly easy for the newspaper publisher to give. And he usually gives it, cheerfully, and calls it part of his paper's "service."

In fact, even if the publisher himself does not arrange the details, the make-up man—the typographical expert, who actually builds up each newspaper page—he knows more about advertising than many advertisers. Therefore, on his own initiative, this man in the composing room often builds the page so that each ad will



get as much as possible of this indirect Mind-Display which results from this Fusion with neighboring news.

Of course, such Fusion is quite impossible in mediums where there is no news. Some magazines are enlarging their pages, so as to put the ads alongside of reading matter. But such publications, as a rule, lack the timeliness that makes possible this kind of Fusion. Likewise, with painted bulletins, or street car cards, or bill boards, it is quite impossible for the owners of such mediums to provide this kind of beneficial Fusion. The only Fusion such ads are apt to get, is the **confusion** with the competing ads which are usually on both sides. For favorable Fusion, the newspaper is certainly king.

Yet, there are cases where harmful Mind-Display results from unfortunate Fusion caused by purpose, and not by accident. The main example of this lies in the all too frequent use of some repulsive figure in connection with the advertisement of desirable goods. For instance, a proverbial example, is the picture of the slimy frog as a trade-mark in connection with high-grade coffee. No one can see that reptile without saying "Ugh." And the "Ugh" cannot help but be carried over into the reader's judgment of the coffee. Such violation of the rule of Fusion is space-wasting and worse. Of course, the explanation is that the would-be advertiser seeks, through **some freak**, to attract attention. Perhaps he does attract attention, but if at the same time he persuades his prospect not to buy that which he is paying to advertise to that prospect, what good is the attention which his clever freak has secured for him?

## CHAPTER XVI

### How Does Size Aid Display?

You must get your advertising read. How can you make sure of that point? Make it BIG?

About the most elusive question you will have to face in the consideration of advertising "copy" is the problem of size. Sometimes an ad may be one-quarter as big, (and, therefore, cost one-quarter as much) and yet pull just as efficiently as a larger ad. Other times you waste your money if you use a small space, whereas an advertisement twice as big may pay well.

The question of size, in general, can be divided into two heads, according to the main aim of the use of BIGNESS. Either it strives for intensity—seeking to hit with the power of a rifle shot—or else it tries, through mere bigness, to monopolize attention. In this case it is more like the volley of a shot-gun.

If you use BIGNESS as an intensity by which to grip the interest of the reader, you can supplement the display with color in some cases. Then, too, you may find that black-and-white CONTRAST will do the work. In some cases you may employ mere novelty to win the reader's interest.

When color is possible, it sometimes takes the place of size. A red spot as big as a dime in the center of a newspaper page, would win as many eyes as an ordinary black-and-white space one hundred times as large. In such texts you will find the whole realm of color divided into a spectrum. By this, you can see scientifically which colors are complementary to one another, and, which ones are antagonistic.

The science of color analyzes even further—not only in relation to the ten major colors, but also as to the three qualities which every color possesses, namely: Hue, value and chroma. And yet to an ordinary understanding of advertising, you do not need to know the detailed mechanics of color. You must know though, that in the matter of attention-value, (the element, which justifies color in advertising) the main colors are red, green and black—and in that order. Yet black may sometimes be stronger than red, especially if the surrounding color is predominantly red. For instance, on a booklet with a cover of pink stock, black will have a far higher attention-value than red.

Thus, you see, color may sometimes take the place of size, in getting attention. But if the aim be to impress—and to stun the attention, rather than to harpoon it—then just plain black is the best.

Of course, the larger you make your ad, the better it will draw the eye. Then, too, psychological tests have proven that the smaller the comparative size of competing factors, the greater the attention-value of a given ad. Take for example, the usual page of a newspaper. There your half-page advertisement would be almost sure to be seen. Whereas on a page made up of ads averaging ten and fifteen inches in size, a six-inch ad would have less chance than if it were on a page with ads which did not so over-shadow yours in size.

But, beware of mere bigness in copy. It presents many, many pitfalls. For instance, if you run your advertisement across three columns. Your first temptation would be to have each reading line run straight across those three columns. You might think that such a three-column line would impress more than three one-column lines. Theoretically, you might be right. Yet you must bear in mind above all that your average line of three-columns width, will be hard to read. For, people are USED to reading the ordinary single-column line of the average newspaper.

Legibility, of course, is about the first and foremost factor in your advertisement. If the ad cannot be read, what good is it? So, if a thirst for size leads you to run a reading line across three columns, then size hurts legibility and is bad.

You face the same danger in any attempt at mere bigness of type. Often the desire to get a good black display of your reading matter will result in an illegible smear, so ugly that it is more apt to repel than to attract the attention of the reader. For the human eye is sensitive and fastidious.

Thoughtless quest for size, as a strengthener of your ad, may tempt you to select all capital letters. Such typography is suicidal to easy-reading—for the same reason as that which spoils the legibility of reading lines of too great width.



Yet, if we but think, we can easily see the logic of this. The human eye is used to reading the news in a newspaper. The usual news column is a little over two inches wide. It is made up almost entirely of small letters. Therefore, when you force an eye to travel over all capitals—a style of type entirely different from that to which it is so accustomed—the eye is apt to revolt.

Your search for size may also lead to thundering headlines. But, experiments in psychological laboratories have not only proven beyond a doubt that your eye can best grasp the type which is of “upper and lower case” (that is—of capital and small letters), but, also, these experiments prove that the eye cannot grasp more than four “units” at one time. So, in headlines, where each word is virtually a “unit,” you can well understand why the caption which comprises more than four words, violates a psychophysical law.

When, within an ad, you use BIGNESS to attract attention to some special point in an ad, this use of size will win out, in proportion to the seldomness with which you resort to such a method of emphasis. Italics are often better than mere all-capital letters—or mere blackness. Yet italics are hard to read because they are unnatural. For that same reason, italics are apt to hurt the even-running of the reading eye. Therefore, if you wish to emphasize a certain word or set of words, the better way is to underscore, when that is possible.

In the news-column, (on which the human eye has been “brought up,” as it were) you will find little, or no, emphasis, either by way of capitals, or italics, or underscore. So the eye is not educated to word-emphasis through the news-column.

Therefore, the eye’s education, so far as emphasis goes, must be through some other medium—probably, the personal letter. And when you emphasize in hand-writing, you use the underscore method. That is why this method is regarded as the natural, and therefore the best way to accomplish internal emphasis, when internal emphasis is necessary.

## CHAPTER XVII

### What Determines Size of Ad?

In seeking to find an answer to the question: “What size should an ad be?” many experiments have been made. These have tended to build contradictory conclusions. Some tests, for instance, would prove that a full page is four times as effective as a half page, and a half page is three times as effective as a quarter page. But such proof is fallacious. In fact there have never been enough cases to establish any such law.

These experiments, purposed to determine some kind of a law, are made on the basis of a few advertisements. For instance, they ask a man to look through a magazine and see what ads he can

remember. Then they have another man do the same thing. Then it is found, after adding all these ads, that the subjects recall four times as many full page advertisements as they do half page ads.

But, alas—so many different kinds of foreign factors enter into such a test that the conclusions can't be final. For instance, a man may remember a full page advertisement of Williams' Soap because that is the kind which he, himself, uses. So, if he recalled a Williams' Soap ad, that wouldn't mean that he remembered it solely on account of the fact that it occupied a large space.

What's the use? We can never fix any universal law that will determine all questions of space. Yet, there ought to be some possibility of knowing just how big a space you should use for a certain kind of an article under certain conditions. By experiment, you can find such an answer rather conclusively. But, even then, if you were to use those same tests in different parts of the country you would never know with any mathematical certainty. For, the quarter page you use in the East, and the half page in the West, will bring various results. And, if the sales in the West are over twice as great as in the East, that would not necessarily prove that your half page is over twice as effective as the quarter page. Other causes may have brought the result.

Size depends on the kind of a product you advertise and upon the specific merchandising conditions. For instance, suppose that your product is such as wins a voluntary interest on the part of the reader. People look for your ad—and read it of their own accord. Then you do not need as much space as if you required an involuntary attention—as if you had to make your prospect read your ad in spite of his instinct.

In other words, if you advertise a cream separator in an agricultural publication, you will enjoy a voluntary interest, because people in the market for that kind of a thing at that time would probably, of their own accord, look through the advertising pages of that publication for some kind of a cream separator. Therefore, they would look at your ad with a purposed attention.

On the other hand, if you were advertising a Curtis aeroplane, you would probably find very few of the readers who would be in the market for such a luxury. Practically no one would look purposely for a proposition such as your ad presented. Therefore, in order to force attention, you would have to shout louder. Consequently, you would have to use bigger space.

Take an example less far-fetched than an aeroplane. Suppose you have to advertise some soap. Nobody says, "Where's this week's Journal—I want to see if there are any soap advertisements in it." Yet, Mr. Farmer frequently says, "Where's this week's Journal—I want to see if there are any cream separator advertisements in it." So, in regard to your soap, if it is to get attention, it will have to work for it, and in order to create that unwilling interest, it must talk through fairly large space.

Luckily, it is often true that the more universal the possible demand for a thing, the less voluntary is the interest required. The



reason may be that that which is of universal need, is usually made by so many different manufacturers that it is continually and widely advertised. For instance, take the case of cleaning powders. They are advertised and advertised. By virtue of that fact, readers become used to cleansing powder ads. When people do pay attention to them, it is not because of their will, but because the power of the copy compels their interest in spite of their apathetic instinct.

Articles of universal demand enjoy a great enough sale so that the expenditure necessary for increased size of space is warranted. But on the other hand, if the demand is limited and specific, as for instance, in case of rubber roofing, you could not afford to use such big space because so small a percentage of your readers would happen to be in the market for that thing at that particular time. Yet, by this same lucky coincidence, you would not need such big space because those readers who were earnestly in the market for rubber roofing at that time, would be seeking out such advertising. They would apply toward it a voluntary, rather than an involuntary interest, and therefore you would get their attention even if your space were small.

The advertisement which is disguised as regular news-matter, strategically enjoys the voluntary interest which a reader naturally applies to the kind of news matter which such an ad imitates. This steals attention, even though it have neither contrast, novelty nor size. Nor does such even need illustration, except as the illustration may pretend to be a regular newspaper illustration. For, in so far as this kind of "reader" advertisement looks like news-matter, which it is not, in that far it wins attention.

But the ordinary display advertisement is obviously a paid ad and, as such, makes no claim on the attention of the reader, except in so far as it can win the reader's eye, either through merit of display, or through some other kind of interest-getting quality. Here enters the illustration—the strongest single factor in all advertising. For, the illustration is both word and picture, at one and the same time. Some things it can describe, as no language could describe them—and it transmits its message at a glance rather than through tedious perusal.

The picture is usually used to describe the article which the ad presents. But, a good illustration can very profitably describe the argument, as well as the article. When employed to explain in one quick-flash the meat of an argument, the picture is apt to take the form of a caption. For instance, call to mind the picture of the man looking into the mirror and seeing the wrinkles on his face in proof that he is getting haggard from over-working. The use of "Sanatogen" is the answer. Thus one illustration can suggest more virtues of that nerve-remedy than any number of words could convey—because mere words could never create so vivid an impression. Moreover, in many cases, unadorned words often fail even to win a superficial reading, while a picture never fails to land at least a glance.

## How Does Illustration Help Display?

Illustrations are usually used to portray the goods advertised. In this case the half-tone (the style of engraving which one produces, a photograph or wash-drawing) is usually employed. Such reproduction is apt to be most lifelike. Therefore, if you seek to show what the goods look like, the half-tone is best when feasible.

But if you would use the cartoon style of illustration, so as to tell your story through a picture, then you will find that the pen-and-ink style, or just plain "line" cut works best. Most newspaper cartoons are of this style, and even when the smoothness of stock might permit the use of a photographic plate, the pen-and-ink kind will hit harder if the illustration seeks to persuade. For the pen-and-ink illustration has a dash and a vim—a natural strength and a rugged action such as the half-tone can never attain.

Often you can make your illustration perform both functions—illustrate the article, and also suggest the reasons why the reader should buy. In fact, this dual-purposed illustration is the ideal. Here's one, for instance, that shows a happy-faced woman at work with a vacuum sweeper—another portrays an enviable plutocrat at the wheel of a high-powered automobile. In both of these cases, the half-tone style of illustration or the photographic kind is preferable, if feasible, because here, your first task is to picture your vacuum cleaner or your machine. Incidentally, the illustration may suggest: "That woman looks contented even when she's sweeping—it must be easy with that vacuum cleaner," or "My—I wish I had a car like that!"

And yet, although you can make your illustration so effective as an adjunct to your advertising, many people wastefully use pictures. Sometimes false economy leads the space-user to take any old illustration which happens to be on hand. He uses it in an ad which deals with a subject which the illustration does not illustrate. Thus, in order to save a few cents—the few cents that the new engraving and art-work would cost—such false economists practically throw away the space which they have paid many dollars to buy.

Yet there is a worse crime than this misuse of an illustration which does not illustrate. There are some pictures which not only do not help out—but which actually atmosphere the goods with repulsive connotation. For instance, take the time-honored example of the slimy frog employed to illustrate a coffee label. That kind of misuse is almost suicidal. But such is not as common as the negative mistake of using pictures which mean nothing—such as the illustration of shoe polish ads, etc., with irrelevant pictures of an armless Venus, et al.

Then, too, beware the temptation to rely too much upon arrows for illustration. Look out. Keep in mind the old story about the lad who cried "wolf!" Remember he threatened so often that his warning of "wolf!" finally failed to put fear into the hearts of his



hearers. The cry became an old story to them. To hear it became part of their habit. Therefore, the warning attracted less and less attention.

So it is with arrows. At first this form of illustration was tremendously attractive. But, there have been so many arrows used in so many different ways, that today the arrow glides off the reader's eye quite as water does from a duck's head.

And yet, though the arrow idea has been overdone, the arrow is still worth while as an aid to other illustrations. For surely you can get action into your advertisement if you use the arrow. To the reader's eye, the arrows seem to run. They mean movement—and, through that fact, the arrow helps to carry along the reader's eye and in that way acts as an appetizer to the prospect's potential desire to read the ad.

Yes, arrows often help. But, also, arrows often hinder. Just as you can use them to help grease the way for the reading eye, so also you may misuse your arrows so that they clog and block. Everybody knows, of course, that the American eye runs from left to right. True, the Chinese eye does **not**. The Oriental reads from bottom to top, whereas the native Hebrew reads his Yiddish from right to left.

But the American and the European eye travels from left to right, for it has been trained by reading **language**, and American and European language is written from left to right. Therefore, if your arrow does not run from left to right it hinders rather than helps.

For instance, suppose you paint a black line of type matter across a big out-door bulletin board. Suppose, over the top of this line, and parallel, you paint a huge arrow, just as big as the reading line, running from right to left. Suppose beneath this reading line you paint another big arrow running from right to left. That line, words between these two arrows running in an opposite direction, will be far harder to read than if the arrows were not there, or if the arrows ran from left to right, the same way as the reading eye would run when perusing that line.

Not only in regard to arrows, but also in regard to other things, you can adhere to this left-and-right rule without sacrifice of any other virtue. Suppose, for instance, that you must illustrate an automobile. You can do this just as well by having the front at the right and the rear at the left. And yet, the first 14 pictures of motor cars, which a group of ad men recently investigated, all pointed from right to left, that is, opposite to the natural direction of the reading eye. In fact, even if the illustration be that of a human face, why not have the profile face toward the right, rather than toward the left?

If you bear this point in mind you can almost always make the direction of your illustration harmonize with the natural course of the human eye—namely, from left to right.

## A Few Typographical Rudiments.

You will find almost as many different kinds of type as there have been creative geniuses in the art of printing. In general, however, these kinds of type may be divided into four big classes—Old Style, Modern, Gothic and Text.

In each such family there are many relatives, each with a different name. But they are all quite similar and the advertiser need not burden his mind with their appellations. You can usually have a type book at hand for reference, so that you can select the font you want.

What does face mean? Face refers to the series of all the letters and figures, etc., in each special branch of the type family. Face is a special term which applies to each different classification of type in particular.

For instance, a Cheltenham font would be a certain branch of the Old Style classification. But there are different tribes of even the Cheltenham. For instance, there is a Cheltenham "condensed," which means that the letters, etc., in this particular subdivision are abnormally narrow. If you wish a Cheltenham type which is abnormally fat, you will have to ask for the Cheltenham "extended." Then, too, there is the Cheltenham italic, which refers to the kind of Cheltenham whose component types slant from lower left to upper right.

"Bold" specifies the style of face which makes a heavy impression and this is sometimes called "black face." Its opposite is the light face type whose printing surface is thin and whose impression, therefore, is dainty.

While the Gothic family is rugged, plainer and simpler, you can employ the Old Style and accomplish strength and boldness without sacrificing the graceful curves and other little points of prettiness which distinguish this face from the blunter Gothic.

In size, types vary from that which is so small that it is called "pearl," up to that which is so large that it has to be carved out of wood, for if it were lead it would be quite heavy to handle.

You hear printers say, "That's 8-point—that is too small, it ought to be 12-point."

What do they mean by point? This point system is simple enough. A point is merely an arbitrary measurement which equals  $\frac{1}{72}$  of an inch, so when you want to use type an inch high, you specify 72-point. If you want your reading matter of letters 1-6 of an inch high, you would indicate 12-point. There is some type as small as 5-point—smaller, therefore, than a fourteenth of an inch high.

A point, then, is a technical term to designate the height of type. The width of a unit of type naturally varies. The letter I, of course, is narrower than the letter W. Luckily the letter M is just about as wide as it is high. Out of this happenstance grows the fact that the unit of width measurement is called an "em." The em, therefore, of any certain height of normal type would be the width of the letter M in that particular size. In other words, the em would



be as wide in number of points as that particular type happened to be high.

So it follows that the em, in connection with the 12-point type, would be 12 points wide. Therefore, since in this case the unit of measurement is 1-6 of an inch, there would be six ems in each inch of width. Therefore, a column two inches wide would comprise 12 ems. Likewise, the em in a style of type 36 points high would be 36 points or ½-inch wide—and so on.

"Better make this a 12-em column." Sometimes you will hear the printer say that, without regard to the size of type which is to be used. Whether it is to be 12 points high, or 18 points, or of still some other height. But the em, when used independently in this way, refers to a pica em, which is always a 12-point type. This, then, is the usual em used in designating column widths, and even though we do not know what the height of type can be, we can understand a 12-em width to mean two inches wide—whenever such specification is made without regard to size of type.

"Line" is another arbitrary point of measurement in publication phraseology. Most space is sold on the basis of this unit. This is technically an agate line, which is theoretically 5½ points high. In other words, there are 14 of these lines to an inch, therefore, in a newspaper, for instance, where the space is quoted at 10c a line, \$1.40 would be the price for each inch of height in a given column.

But if such lines of type were set "well-ledged," they would occupy more than one inch for each 14 lines, because leaded means that there would be little lead partitions separating each line from the one above it. If you say, "Set with 2-point lead," you would mean that between each line you would want a strip of lead 1-36 of an inch thick. If you did not want the type thus spread out in length, then it would be set "solid," which would mean that the bottom of one type would rest right on top of the type in the line below, with no space between the two.

In getting type set, you have the choice of three main methods. Either you can select hand composition, or linotype, or monotype. The manual method permits of the greatest possible variety in the construction of the type composition. It is the most flexible way of setting display matter or reading matter.

Reading matter, however, can be set more economically by machine. Most newspapers in the ordinary running type of the news column, use linotype. By this method, each line of type is one solid piece of lead as wide as the width of the column. Naturally, then, if a typographical error is made, the entire line must be thrown away and a new one "cast" in its place.

By the monotype machine, each individual letter is a new type which has been particularly cast for that purpose. This machine uses a roll of paper, similar to that used for automatic piano-players. Into this paper a special machine—similar to a typewriter—has pricked a series of little holes. These holes each result in the individual manufacture of that particular type, whether it be letter, punctuation mark, or figure. Virtually, then, the monotype makes type to order in the sequence necessary—and thus automatically sets up the type as it is needed.

## CHAPTER XX

### What Are "Layouts" and "Dummies"?

The best way to learn the mechanical fundamentals in regard to advertising is to visit an engraving plant, printing plant and lithographing plant. If you conquer all the main facts in connection with those processes, you will then have a working basis sufficient so that you can instruct your printer, artist, or engraver as to just what you want. That ought to be sufficient knowledge of printing details for any advertising man.

At the same time, you should have a working information. As a rule, the printer is more apt to seek the artistic effect than he is to make the "layout" the most effective possible from an advertising standpoint. As a result of this condition, you can do better as an advertiser, if you can specify to the printer just what you want.

Your usual way to make known your desires would be by means of a "dummy," as it is called, if it is a piece of printed matter which you are having made up for you—or by means of a "layout," if it is an advertisement which you give to a publication for them to reproduce for inclusion in their finished printed form, whether it be magazine, newspaper or what-not.

The "dummy" is simply a rough sample suggesting what you want. If it is a booklet you desire, you should give the printer a dummy suggesting the stock to be used—comprising the number of pages which the booklet is to have. Likewise, this "dummy" should show the size and kind of binding you require. Throughout this "dummy" you would indicate, by sketch, where the illustrations should go. You should number these places and correspondingly number the backs of the engraving plates he is to use. As to the reading matter, you will figure out how many words, of the size of type which you want, can fit into a square inch. Thus you can designate how much matter will go on each "type"-page.

A "type"-page is not a full page. It is that part of a full page which is to be covered with type. Thus, if your dummy has a page 6x9 inches, and if it has an inch-wide border of white space all the way around, then your "type"-page will be 5x8 inches.

If possible, you would paste into this so-called dummy, proofs of the cuts you propose to use. Also, you would indicate under the place for each, any wording you wish to use as captions. Then you would also designate what the headlines should be, writing them in on the dummy itself. As to the reading matter, you would simply make it clear where it should go. But you would make no attempt to embody it in your "dummy."

It is the same way in regard to a "layout." If for a newspaper or magazine, your layout would be practically a map of the way you wanted the illustrations and type matter arranged. Any big headlines, you would probably sketch in on this map; and, if possible, you would either paste in a proof of the cut, or, if you had the



cut handy, you would ink it on an ordinary rubber stamp pad and hammer an impression of it onto the layout, directly from the printing plate. The reading matter itself, you would simply attach to the layout—marking each piece so as to show without difficulty just where each paragraph should be inserted in the composition.

Also, you would clearly indicate, both on the “layout” and on the sheets of reading matter, just what size and style of type the compositor should use. It is not necessary, as a rule, to specify these details very rigidly, for it is often desirable to permit the compositor to use his own judgment—as long as this judgment harmonizes with the requirements of advertising effectiveness.

As a rule, you will have to decide absolutely in regard to the paper stock to be used, in case it is a printing job. You will undoubtedly have before you, a full sample-case, showing the different styles which are available. These little samples will also indicate in what size they are carried in stock and also the weight. The quotation will usually be on the basis of a ream, which is generally 500 sheets, and the weight will usually mean the number of pounds that each ream weighs.

You will have hundreds of different kinds of papers from which to choose and hundreds of different kinds of colors. You will have to select largely on the basis of the feeling and the looks. Of course, there are all sorts of grades, from the cheapest newspaper stock, which is made of wood pulp, to the finest linen bonds, which are made from selected rags. All of them are sized. In other words, they have been treated with a substance that has tended to fill up the pores of the paper so that the ink will stay on the surface and not soak through.

Paper, however, will always vary in the quality of the sizing used. It will also vary large in another big point, namely—in calendaring. Calendaring means the ironing of the paper between heavy rollers. The usual surface obtained in this way is called “machine finish.” If treated with a little better care, it is sometimes called super-calendared. But even that does not give the paper a highly glossy surface. Therefore, your particular job may require an enameled stock, which means that the surface has been artificially finished with a coating of glue-like material.

Of course, there are hundreds of special kinds of papers, including the antique and all the other dull finishes which lack gloss. Also, there are scores of different kinds of stocks which are designed particularly for use as covers on booklets. Beyond these, there are the many cardboards for signs, mailing cards, tickets, etc., These are built of different layers of paper and each layer is called a “ply.” Thus, if a stock is said to be six-ply, it means that it is six layers of paper thick. When “point” is used to designate the thickness of stock, it does not mean the same unit of measurement as the “point” in type. A lithographic board of 125-point, for instance, would be only a fraction of an inch thick.

## CHAPTER XXI

### A Few Printing Processes.

After you have prepared your "dummy" and have determined on the kind of type and style of stock to be used, you must decide what kind of printing you desire. The usual process is to press the metal type and plates against the paper. In this the "form," (which comprises the composition in combination with the plates), is left flat and is pressed against the stock in that way. Thus, this process is known as the flat-bed or letter-press method.

Of course, you have nothing to say as to the style of printing which will be given your layout of an advertisement for inclusion in a publication. You must be content with the process the publisher uses and with the colors he employs in the making of his printed product.

With big newspapers, the process will be a modernized form of the letter-press method. In other words, the metal form from which the impression is to be made, will be transferred onto a cylindrical metal mold. Therefore, the printing will be done from a rounded, instead of from a flat form.

Usually, the ordinary letter-press style of printing is the kind you want, but when it comes to duplicating a piece of advertising by the hundreds of thousands, lithography may be the most economical method to use. As the term "litho" implies, the main feature of this science is a stone, onto which the picture and type matter are transferred. This stone then becomes the printing plate against which the paper is pressed.

Lithographic stones are of a peculiar composition. Most of these are imported from Bavaria. By keeping the stone wet during the printing process, all of its surface, except that which has been etched (by the transfer of picture and type) keeps damp and thereby repels the oily ink. Consequently, when the stone passes against the ink roller, only the surface which is to make an impression on the paper takes any of the ink, because the unetched part of the stone stays wet and refuses to take the ink.

Lithography is cheapest on labels and such small multicolored pieces of printed matter which must be duplicated by the million. In these cases, the big stones can contain dozens of reproductions of the design for the label or whatever the subject may be. Therefore, a great big sheet can be printed in one impression. This, when cut up, will furnish a hundred or more labels.

If you will look at a piece of printed matter that has been done by lithography, you will notice a little cross. This is what is called the register mark. It is simply there to make sure that the colors, which are put on in different impressions, are put on accurately. For instance, you have noticed how, in poor lithography, a human face will bear a flesh color which does not quite reach the edge, on one side, and which laps over beyond the outline of the face on the other side. This is what comes from inaccurate registering of the plates.



A new method, which is apparently gaining popularity with those who want distinctive printing, is called the "offset." This is accomplished either through lithography or in regular printing. The idea is that the stone, or the printing form, makes its impression on a sort of a rubber blanket, which, in turn, makes its impression on the paper. The result is a very soft effect which resembles a watered-silk.

The offset process also makes possible the use of rough papers to take the finest screen half-tones. The reason for this is that the rubber blanket, in making its impression on the paper, will minutely conform to all the microscopic crevices in the paper, no matter how rough, whereas the half-tone plate, itself—being not pliable—would only impress its likeness on the high spots or up-standing parts of the rough surface.

## CHAPTER XXII

### What Kind of Engravings Are There?

Of engraving-plates, the zinc-etching is the simplest. This is like a half-tone, except that in the "zinc" there is no "screen" between the copy and the sensitized metal plate. This sensitized plate, like a photographic film, simply records the "copy," which, in the case of a "zinc," is simply black and white—such as crayon-drawing, or pen-and-ink on white. Such art-work, in general, is classed as "line-drawing."

Since the "zinc"-making process uses no screen, such as the half-tone does, the zinc cannot reproduce photographs. Yet, the very smallest black-and-white type matter, for instance, can be minutely reproduced on a zinc-etching. If a photographic subject or something of that kind has to be put into a zinc engraving, then the "copy" must first be changed into the plain black-and-white by being made over into a pen-and-ink or line-drawing. Naturally, plain zinc etchings are, as a rule, the best kind for newspaper impression, because they do not have to depend upon the smoothness of the printing stock for faithful impression.

Sometimes, if you want either an unusually sharp reproduction or else a reproduction which is obviously different, you may want to use a "wood-cut"—particularly if the subject to be treated is an engine or some other mechanical work. Such wood-cuts are quite like zinc-etchings, except that they are of wood instead of metal. They have to be carved by hand rather than etched out by acid. The original wood-cut, itself, is seldom used. Duplicates are made from this original pattern plate. So, when it comes to the final printing, the wood-cut's likeness is put on the paper through the intermediary of an etched metal, which is simply a duplicate of the wood engraving.

Electrotypes are also included under the general vernacular of "cuts." They are neither original half-tones nor zinc-etchings. They

are simply "carbon copies," as it were—simply duplicates. These "electros" are made by taking a wax impression of the original printing plate, whether it be a half-tone or zinc. Through a chemical process, the resultant mold becomes surfaced with a shell of copper. This shell of copper is then stiffened by being backed with lead. The result is a complete electrotype.

You can readily tell an electrotype from the zinc pattern plate, in the fact that the electrotype has a **copper** face. You can readily tell an electrotype duplicate of an original half-tone pattern plate, by the fact that altho the "electro" has a copper face, it is of a lead-like metal beneath that—whereas the half-tone is copper clear through.

When it is necessary quickly to duplicate type matter and plates, such as are used in the newspapers, the stereotyping process is used. This means that a blotter-like substance, called a **matrix**, is pressed down on the surface of the metal type-form, which combines composition and cuts. As a result, there is an impression on this blotter-like substance—the "**matrix**." Lead is then poured over this matrix. It, of course, conforms to its blotter-like mold (the matrix), which is simply an impression taken from the original type-form. This lead thus cast in this matrix mold becomes a "stereotype." This is a solid plate, usually of lead, whose surface is an absolute duplicate of the original composition and cuts.

Stereotypes are used in newspapers because the printing speed necessarily demands a rotary press. On a revolving press, it would be impossible to use an assembled form of individual type and plates. No matter how well locked together such might be, they would fly apart when running at the rate of speed necessary in the publication of a big newspaper. So, it is necessary to make each page one big leaden-cylinder. Hence, the stereotype process.

## CHAPTER XXIII

### A Few Points About Half-Tones.

Engravings, as a rule, are indiscriminately referred to as "cuts," whether they be half-tones or zinc-etchings or what-not. Half-tone engravings are probably the most used. These are the kind that look like photographs. They must be made either from photographs or wash drawings. They are of greatest value in photographic reproduction.

A half-tone is so called because it permits not only of a black and white (such as, for instance, ordinary reading type-matter allows), but it also makes possible an intermediate tone between the black and white—in other words, a gray. In fact, the half-tone presents many different shades of gray. In that way, it accomplishes photographic reproduction.

You can readily understand how a black impression can be made on a sheet of paper, and how **not** printing anything on certain portions of white paper, will leave a white space. But as to how



the half-tone, with the same metal surface, prints black here, and gray right above—that is the puzzle.

The half-tone is made from a sensitized plate. They put a screen between this sensitized plate, which is in the camera, and the "copy"—that is the photograph or wash-drawing, which is to be reproduced. This screen is simply a piece of glass divided by many diagonal lines running from upper left to lower right, which lines are intersected by a similar set of lines running from lower left to upper right. Thus, you see, these lines divide the screen into little diamond shaped "islands." In other words, the lines would hide from the sensitized plate corresponding lines on the copy. And would expose to the sensitized plate the little parts of the "copy" which could "peek" through the little open "islands" between the intersecting lines of the screen between the plate and the picture.

So, the balance of the surface of the "copy", the clear spaces between the intersecting lines, would reach the sensitized plate and thereon would record themselves. And so, if you look at a half-tone through a microscope, you will see that it is made up of thousands of little "pimple-like" bumps—and, that there are thousands of little valleys dug out from the surface. These little valleys correspond to the lines of that screen which was interposed between the copy and the sensitized plate during the exposure.

For the sake of visualization, just suppose that these little bumps on the plates are mountains, and the little lines are depressions which we may call valleys. Here, for instance, is a spot on the plate which will reproduce the black hair of a man's head. At this point, the little valleys are very, very narrow and the tops of the little mountains are stubby and broad. Over yonder there is a part which is to reproduce the light gray of an overcoat. Here we find that the open spaces of the valleys are wider and the tops of the mountains are proportionately thinner. It is these **mountain tops** which touch the paper; and if these are thin, they leave but a little spot of ink. If they are thick, they leave a big spot of ink. The latter, of course, would be darker than the former.

That explains how half-tones make possible variations in the shades of grays and blacks. As a rule, these are made of copper metal, although sometimes they may be of zinc.

Engraving plates are "blocked" or "unblocked," according to whether there is a wooden base to which the metal face is tacked. This wooden base is of sufficient thickness so as to make the printing surface exactly as deep as the ordinary type.

Half-tones are divided into three main divisions, according to the way in which they are finished. If they are simply square-cornered, like an ordinary photograph, they are called square half-tones. If they are "outlined"—if the background is cut away—then they are called silhouette half-tones. If the background immediately surrounding the objects, gradually fades off from a clear impression to haziness, and finally into nothing—then the half-tone is said to have a "vignetted" finish.

Half-tones are also divided as to screens—in other words, as to coarseness or fineness. A coarse half-tone is usually of about 60-screen, so-called. This refers to those diagonal lines which ran parallel across the "screen" which was originally placed between

the "copy" and the sensitized plate at the time the negative was taken. In a coarse half-tone, these lines may be so far apart that there are 60 of them to an inch. When they are closer, the half-tone is therefore finer. They may be so close that 200 of them, side by side, will measure only an inch in width.

The coarse-screen half-tone, namely that of around "60-screen" is the only kind that is usually feasible for ordinary newspapers, because the surface of the newspaper is often so uneven that a fine-screen half-tone of a 100-screen or finer, would blur and blot. On fine surfaced papers, however, such as magazines and books, the half-tone of about 133-screen is the best to use.

## CHAPTER XXIV

### **First Analysis By Retail Advertiser.**

With a working knowledge of the mechanics of advertising, the problem begins to become specific. As to how you should advertise depends upon whether your business is retail and local—or wholesale and national. Even if it is the latter, you must nevertheless know something of the retail problem. Therefore, this localized phase is fundamental to any advertising plan.

There are about two million retail stores in the United States. Many of them are general, but hundreds of thousands of them are special. Many are the result of accident. Others have been planned even to the extent of their being part of a chain of nearly a thousand stores, such as, for example, the 5c and 10c syndicates.

Usually a store's "product"—or, that is, its merchandise—is the result of the kind of patronage which the store enjoys. The dealer keeps what his trade wants, and what his trade wants often depends upon the location, which factor, in turn, determines what kind of people come into his store.

There are nearly a million "neighborhood" stores—little grocery stores, and corner candy stores, for instance. Their best advertising is probably the hand-bill which their boys distribute through the neighborhood on Friday to announce special "bargains" for Saturdays. Such advertising, plus a clean store and courteous treatment are the first trade-attractors for such merchants.

But, if such a dealer desires to grow into a city-wide grocery store, or, to duplicate his store by the establishment of others here and there throughout the city, then he must study advertising. He must find out what his "product" is, namely what his goods are—and to whom these goods will appeal. This investigation will determine where he shall locate his stores, and, also, what kind of a merchandising policy he shall employ.

You may need advertising, even if you do not seek any such multiplication of business. Advertising, as a subject, should interest every local dealer. For, though usually an aggressive phase of his business, advertising may be a necessary defense. This is particularly true of the smaller communities, where, all the time, more and

more, mail-order houses are fighting for foot-holds, and wielding their wonderful weapons of publicity.

If these distant mercantile institutions do get the trade, it is because they know how to advertise. They wouldn't do business if they didn't. It is their presentation of picture-and-price which starts the orders through the mails to such an extent that the letters received by such a house keeps many trucks busy every day—just to carry the mail from the postoffice to the office building.

So if you are a local dealer, against whom the mail-order Titans compete, and you don't advertise at all, or if your advertising is ill-timed, hackneyed, and uninteresting, then Mr. Local Advertiser, you had better look out!

But before you advertise, analyze. Analysis is the best way to find out anything. First, analyze the kind of store you have. Is it high-grade? Does it have its appeal through quality? Or is it popular because you can offer prices? If it is the exclusive kind, then you have but a small part of the population as your possible prospects. If your trade is built on bargains, then the majority of the rank-and-file are potential customers. In such a case, the bigger your business, the greater your gains, for even though you make but little on each sale, you can depend upon volume of business for your profit.

To determine what class of trade to go after, you should know the statistics in regard to your community. For instance, you should know that in the ordinary town of half a million, over one-third of the population have an income of less than \$20.00 a week per family. So, if you go after that less than \$20.00-per-week kind of trade, you may have a lot of customers. But, your sales will mostly be of the necessities of life. You must talk to such people plainly. You cannot whisper to them in any French similes. You must speak right out in good, plain English. And, to get them to come into your store, you cannot rely on any elusive atmosphere of style. Your argument must tingle with economy, durability, and dollar-and-cent quality.

If you know who your possible customers are, and if you know what you have to offer them, the next analysis brings you to the question of how to bring the people to your goods. In other words, you must find out how to get the desire for your goods into the hearts of your prospects in the quickest and most economical way.

## CHAPTER XXV

### **Further Preliminary Retail Analysis.**

Of all the possible natural virtues in a retailer's advertising, that of timeliness is about the greatest aid to success. Timeliness can, also, be created. For instance, if you were to find that a store in a neighboring city had burned up, you could arrange for a sale of the remaining goods, and in that way cash in on the element of timeliness for fair.



This kind of strategy is somewhat artificial, yet as in the case of sales of bought-up bankrupt stocks, this application of the timeliness appeal often has a sound basis in the fact that in this way exceptional merchandise-values are really made possible.

As a retail dealer, you must also analyze your goods from the standpoint of their advertising appeal. Most things which you will advertise will have their appeal simply in that they are less in price—either less than they were, or less than they are usually offered at in other stores.

But many things will have to be presented in an explanatory way. In that case the points of appeal will have to be studied and analyzed.

Some carry such analysis to a considerable extent, especially in connection with certain tobacco products, on which the national advertiser spends hundreds of thousands per year for advertising. In fact, it is very seldom that a food-product is put on the market without a preliminary chart to fix the points of its appeal.

Sometimes you can pick out just the right appeal and make a success of an advertising campaign which otherwise would fail. For instance, there is the story of the piano store out West. Business was dull. The proprietor advertised slashes in prices, contests, and all that sort of thing, apparently without success. Finally he hit upon a new idea. He made the theme of his advertising "Keep the young folks at home." This set the mothers and the fathers in the vicinity to thinking. Here was a vital reason why they should buy a piano. Business came fast as a result.

"How much shall I spend?" is the biggest problem that confronts the retail advertiser. A big department store can afford to spend from two to three per cent. of its gross income. Experiment and experience prove that such appropriations usually bring about the maximum of efficiency. Some department stores, however, have to spend much more than others. For instance, in a certain coast city, the owners of one big institution have found that, on an average, their advertising has brought in about \$100 worth of business for every inch of newspaper space they have used, whereas another similar institution in the same State got \$60 worth of business for each unit inch of space.

Experiment is the only teacher a store can get to acquire this knowledge of how much to spend. Your solution depends largely on what kind of a store yours is. If it is an exclusive specialty store, which bases its appeal on style, yet does business in the same way as a big department store, then your best advertising would be to have a location next to a big department store so as to make the smartness of its window display divert trade your way. But you would also have to use a fairly large ad now and then to suggest the superior-style and a lower-price which your specialization is supposed to accomplish.

On the other hand, if your specialty store's appeal is wider—if, for instance, you do a credit clothing business, then a greater volume is possible. And such a store, since it has a popular appeal, can afford to advertise much more extensively than the other of more limited patronage.

## How Conditions Decide Details for Retailer.

You have almost got to advertise if you are in a retail business. How else can you get business? It is rather impossible for you as a retailer to go out and drum up trade through salesmanship. Therefore, you have to attract people to your store. Advertising is about the only known way to accomplish that end..

Then comes the question: How to advertise? How to advertise depends largely on how much money you have to spend. For instance, if yours is a little store on a side street, you may advertise quite effectively by using the Want Ad columns of a local paper.

You can afford to spend only a certain proportion of the amount of business that it is possible for you to get. It would be ridiculous for you as a small side-street merchant to try to get a large ad in the ordinary display columns of a big newspaper. Yet, you can get as much business as you can take care of if you use the Want Ads judiciously.

So, of course, it depends on what kind of a store yours may be. That in turn largely depends on your location. Likewise the location and size of store, and other limitations are frequently fixed by a man's business ability, but above all by his resources.

Owing to the fact that the average retail advertiser has to pay today's expenses out of today's receipts, retail advertising is usually of the action-advertising kind. It aims to create a flavor—an atmosphere in favor of the store, but above all it seeks to make today's advertising pay for itself in tomorrow's sales. Therefore, to **sell** is the main aim in retail advertising.

And yet, that selling has to be accomplished in a careful way. Your store could increase its business materially if you used exaggeration in your ads. But, you could do it for only a few days, or for a few weeks. For, at the end of that time, you would probably either have to change your store's name, or move. Meanwhile, at first each dollar spent in the newspaper might seem to pull good response. But gradually, people would discover your deceit, and as time went on, instead of a dollar's worth of advertising attracting \$50 worth of business, it would bring continually decreasing returns. Such a condition would spell "business-toboggan" for any retail merchant.

Yet, the retail store depends for its success on the cumulative result that comes from the fact that the customer of today gets some one else as an additional customer for tomorrow. Therefore, in this action-advertising, although your primary aim is to sell, you must always temper your copy by the understanding that your success must be built on the favorable atmosphere that comes from honest advertising.

In other words, part of the value of your advertising must consist of cumulative publicity, or whatever you wish to call it, which incidentally results from the selling effectiveness of your copy.

Most retail advertising has to be done on price. There are some exceptions, of course, but the department store—even the

finest—and the grocery store, and almost every other store, has to sell on price. But price is value, in the final analysis—for it is quality as compared to price. Yet, the big emphasis has to be on price. That is why it is so hard for the advertiser to get both selling quality into his “copy” and also, that faith-making note which tends to build up his business in a cumulative way.

## CHAPTER XXVII

### Is Price Necessary in Retail Advertising?

Action-advertising almost always means emphasis of price. The bargain is usually the thing that makes people come into the store tomorrow in response to your ad of today.

In the first place, your possible customers, even the wealthy, possess a bargain-instinct. Human beings seek the thing that can be had “for less.” For that reason the ad that is full of prices is most likely to be read. The very possibility of an interesting bargain causes people to give such advertising a voluntary interest.

So much for the attention-value of price. Price also is the best incentive to action. If you spread-eagled through many pages about the quality of your goods, you would not get as much direct result as with less space devoted to a 1-2-3 description of values. Why should I come into your store tomorrow, if I simply know your goods are good? I can come in the next day just as well. But if you advertise a bargain—well, that’s different. That particular lot of goods may all be sold out by tomorrow afternoon. Therefore, I had better come in tomorrow morning. That is why price is the feature of most actionful-advertising.

Now and then you find departures from this general principle that retail advertising must be done through price announcements. If yours is a “class” store—such as an exclusive furniture store, you may ignore price. In this case, your business would be comparatively small. Therefore, you might not need to use the price appeal. But, a store which seeks a universal business—such as a general hardware store, which tries to win trade in the East, North, South and West side of the community—such a store can hardly get along without the price-appeal.

At least that is the rule. One big store of this kind recently tried to prove that this principle is wrong. They sought to establish a theory that people do not want prices and that they seek simply the knowledge that the goods can be had at a fair price. So this concern quit the newspapers and put their messages on outdoor painted bulletin boards. One sign announced that for kitchen utensils, here was the place. Another specialized on cut glass, etc.

The idea was simply that these announcements to the people, telling what could be had at **that** store (at “reasonable prices”)—such announcements were supposed to bring as much trade to the store as if they advertised price. But alas, this experimenter had to get back into the newspapers. Now they are trying to make their



newspaper story carry that same kind of a message. But such a message has little appeal—it has no appeal. For such does not persuade—it simply advises. It is merely an announcement that: “We are doing business, and we are handling merchandise and we think we won’t over-charge you.”

But, as a rule, no matter where you look in retail business, or in any business that touches the consumer, price is (nine times out of ten) the appeal that wins. There has to be real service along with price. Very few stores, however, can sell on service entirely. Some, such as a high-class florist, can—or perhaps a high-grade jeweler. But, most stores must win their patrons on the ground that customers can save money if they buy from that particular store.

In the matter of “copy,” the necessity for price-emphasis, may carry the copy-writer into a danger—he is apt to make the ad a veritable price-list. That may do in the advertising of a chain-grocery store which simply says “Uneeda Biscuits at 3c lb.,” and so on. Such cases may simply record cut-prices and win out. But, as a rule, the advertiser who keeps away from that catalogue style and puts into his price argument a further appeal, based on quality or utility—that kind of an advertiser is apt to win out better than the other man who simply lists his prices.

## CHAPTER XXVIII

### Should Retail “Copy” Scatter or Concentrate?

Between the kind of retail advertising which simply lists a lot of prices, and the style which devotes itself exclusively to a single article, there is a golden mean. This is the kind which comprises many items, yet gives each item a bull’s-eye, a concentration, just as if it were a unit-ad in itself. All these units are harmonized under one theme, and the entire ad is a harmonious whole.

The best example of this is the advertising of the Hengerer Company of Buffalo. This store is part of the chain of departmental institutions known as the Claflin-McCreery combination. The managers of that syndicate would like to get others of the component stores to emulate this “Hengerer copy,” which was conceived and created by C. E. Brett, when advertising manager. He is now vice-president and manager.

This kind of “copy” unifies the message. It tells one thing at a time. In all, it may cover fifty different things, but each one of these is made a separate rifle shot. Each item is blocked off in a pretty and effective way. This makes it easy for the eye to scan the ad and find out what will interest. And, when the eye does stop at something that appeals, you get more than just the price. You get a persuasion which will tend to create desire and make you want to buy whether you had expected to or not.

On the other hand, for the “specialty” store—those which specialize on haberdashery or men’s apparel, or those which specialize on women’s apparel, or those which specialize on high-class

furniture—for such stores it seems to have been proved that the best kind of “copy” is the kind that talks about one thing and covers it fully. For, the main appeal of a store like that must be service, or style, or class, or something other than price.

That is why, if you have to advertise such a store, it may be best to centralize the entire ad on one specific thing. For instance, suppose you pick out one piece of fine furniture, as one successful specialty-merchant does. He shows a picture of a chair and describes its exquisite beauty and fine workmanship. For him, that is the best way to get trade. It is logical. The price of so exquisite a chair would not catch those to whom that class of goods would appeal. Such folk would be far more likely to be impressed by an argument of style or prestige, or artistic origin, than they would by dollar-saving. And so, in exclusive specialty-store advertising, unification of copy may be best—even to the extent of making one ad speak of only one thing.

Of course, there are a lot of other retail advertisers beside the departmental institutions and the specialty stores. Automobile agencies, for instance, would come under the retail class, although really, their advertising is simply localized national advertising. Insurance offices would come under the retail advertising class. Dairy companies, and other organizations of that kind, are also in this category. But with most of these there is no problem as to whether to include many, few or only one item in their advertising “copy.” With most of such, it pays to concentrate, for their appeal must be such as requires persuasive presentation, in addition to price-argument.

## CHAPTER XXIX

### How Much Should a Retailer Spend?

This problem of how much to spend is all-important. Of course, the answer must depend upon the kind of store and the class of clientele. It must also depend on the volume of business and margin of profit.

In a specialty store, for instance, it is not too much to appropriate 5% for advertising, based on the total volume of sales. For instance, suppose you had a store doing \$100,000 worth of business per year in a specialty line. You could well afford to pay \$5000 a year for advertising. And if you were doing half a million, you could afford to pay \$25,000 a year for advertising. This principle covers all specialty stores in furniture and in women’s apparel. Also it holds true in regard to installment houses.

But when you come to groceries, there the advertising could not be 5%. The margin is so small that 5% expense in advertising would probably cause the year to show a loss rather than a profit. In fact, the usual big grocery retailer who does seek to reach the public through newspaper advertising, has to keep his advertising appropriation down around 2 or 2½%. So, if he does \$100,000

worth of business, his advertising would probably cost \$2000 or \$2500.

This, however, may vary, even with grocery stores, if they have other departments in connection with them which will yield sufficient profit to warrant an additional advertising expense. A store which deals in liquors and drugs in addition to groceries, may be able to spend 3 to 4% on advertising, while a big store selling only groceries might not. The reason is that the profit on liquors and drugs is great enough to swallow up some of the expense involved in the extra advertising of the store which carries that long-margin merchandise in addition to groceries.

The healthiest sign in connection with any retail store is an increase in business and a decrease in advertising expense. The proportionate advertising expense may decrease as the volume of business increases—if the advertising has both selling-value and also that subtler value of confidence-creation which builds up a clientele. This is illustrated by the fact that in one city, a department store was doing \$3,000,000 worth of business on an expenditure of 2½%. The “copy” was written by a certain advertising manager, who changed his position. He went down the street to another department store which had to spend 4% of its revenue on advertising. But this department store No. 2 continued to spend 4%, even though the advertising was now directed by that same man who had been able to get the business for the other store on an expenditure of 2½%. The reason was that the public had more faith in the announcements of store No. 1. Therefore, each inch of space pulled more trade than did that of store No. 2. And, so, though No. 1 used more advertising than No. 2, the expense on a percentage basis was only 2½% in the first case and 4% in the other.

## CHAPTER XXX

### Increased Retail Results At Decreased Cost.

And so, a retailer can continually get more business with proportionately less advertising expense, provided his copy is the kind that breeds confidence and thus creates a clientele.

But, if a merchant has not succeeded in building up a following—a patronage of people who automatically come to his store for their needs, (whether they come as a result of an advertised bargain or not)—then this volume of business is apt to be entirely dependent on his advertising. Therefore the volume would be proportionately smaller, of course, than if he also had that cumulative patronage.

Such is the misfortune of the store that has fallen into exaggeration. You will find this to be true in many cities and towns. And, often, you can see a pretty tragic sight in the form of a store which used to lead, but which is now a second-rater—and for no other reason except that its advertising has been bad.

Most states in this country now have laws which make it civil misdemeanor to put anything fraudulent into advertising. Several



stores have been prosecuted for statements that certain things offered for sale were worth more than they really were. One big store last spring was prosecuted and its manager was arrested because they advertised a piano for \$125 which they said was worth \$250. Experts proved in court that it was not worth \$250.

Yes, there is a legal danger in the use of exaggeration in advertising, outside of the matter of ethical honesty. But the danger goes farther than either of those factors. The big, terrible peril is that ten years from now a business may go to smash, simply because of the exaggeration that that merchant allows in his advertising today.

This undermining process which exaggeration causes, is subtle. It is indirect. It is slow to take visible form. Public suspicion, or worse, gradually results from such untruthful "copy." This takes patronage away from the store. The merchant may go on for a long time and seem to get more business. But, the biggest community is so small that, eventually, that kind of policy will prove suicidal. People compare notes—soon the tide turns against the store.

But most stores through their honesty in advertising have piled up a patronage which insures them a permanent success, and which cuts down their advertising costs. There is a concern in Indiana doing a business of between six and seven million dollars a year on an advertising expenditure of a little over 1%. That is possible only because of the fact that for years they have been proving to their people that every item in their ads is honest.

Of course, this is all just common-sense. Merchants—real modern merchants—now-a-days keep clear of old-time circus methods of exaggeration. They know too well, this rigid principle of retail advertising. They know that if they lie in the slightest degree, their advertising will pull less and less as the years go on.

This question of clientele and its effect on the cost of advertising, gets down to so fine a point in some cases that it baffles. There is one instance where two stores with the same resources, with almost the same location, with practically equivalent management, are absolutely different in their advertising effectiveness. One can get almost twice as much business from the same amount of advertising as the other store can. This probably has its cause in the distant past, when the latter was not as much of a stickler for the truth as was the former.

## CHAPTER XXXI

### Purpose and Position of Retail Ads.

After a retailer has decided how much he ought to appropriate for his advertising, he is then up against the question: "What particular purpose do I wish my advertising to fulfill?"

The retail advertiser takes his advertising seriously. He realizes how much it costs. He appreciates that it is the only way to

increase his business. And—yet, the average retailer pays too little attention to his advertising.

Why? The answer is as usual—"Human Nature," as manifested in the fact that it is easier to buy than to sell. You, or any other human being, would rather sit in an office and have a salesman try to get you to buy something, than you would to sit down and work out some method of making people, through ink and paper, feel that they ought to come and buy something from you.

And so, the usual retailer is apt to be just a "buyer." Of course, he has to buy his merchandise right, so as to give proper value. Still, if he also paid keen attention to the sales-development of his business—to the advertising phase of his business—then his business would progress with greater strides.

No matter what values you have to offer, if people don't know about them, they are worthless. No matter how desirable your goods may be, if you don't create desire in favor of those goods, you fall short.

Despite the acknowledged importance of advertising, to a retailer, newspapers sometimes find that specialty store people who spend a couple of thousand a year in advertising, are apt to write their ads in five minutes "while the boy waits." Some of them hand in ads to occupy a foot square, which are stretched out on the back of a calling card. If they only realized how much more they could get from their money if they spent some time and analyzed their problem, there would be a lot more retail advertising. And the biggest analysis, or rather the first analysis, is this question of the purpose of their advertising.

Of course, the general purpose is to get people into the store. That is every retail advertiser's purpose. But the aim may be more specifically to get people to buy—or to get people to look, or to get people into the store tomorrow, or to get them into the store the next time they are in the market for that special kind of merchandise.

Yet, there are some retailers who so clearly visualize the purpose of their advertising, that they go so far as to have their advertisements set up by their own printers. For instance, there is one store which seeks to radiate an atmosphere of artistic distinctiveness. Although the typography in the newspapers they use is as good as can be had, still this advertiser spends an extra \$10.00 or so every time he renews an ad, for, in order to get the prettiest border and the most fetching kind of type, and the classiest possible taste into his store announcements, he has his own printer compose the type and turn the completed form over to the newspaper.

When it comes to the question of the purpose of your advertising, you have to decide another very important detail—that of "position." A specialty store particularly, as a rule, appeals to either men or women, or to some certain class. Such advertisers have to choose where, in that newspaper, their ad will do the most good. A haberdasher, for instance, may want to be on the sporting page. A department store may put one little ad opposite the woman's or the society page, and then place their entire ad wherever they can. The little ad on the social page calls attention to their main announcement on the subsequent page. Some big stores believe in this method so thoroughly, that quite often they will have

their general ad on the back page of the newspaper and their particular items, referring to women's garments and so on, on the women's page, while ads of the men's garments will be on the men's page—all in one edition.

Perhaps your business can't stand an ordinary advertising expenditure. You may want to use the Want Ads. In this phase, too, attention to positions may pay. You should be careful to select the proper classification.

Even the small merchant in the country, unconsciously pays a lot of attention to position. You will see in almost any weekly paper of towns of less than 10,000, little items in regard to the bargains at the local store, interspersed among the local news paragraphs. Sometimes these are put in among the personals, and sometimes among bits of local news that are not merely personals. Such advertising frequently costs more than the usual rate. In other words, in the usual small paper where the regular inch rate may be 15c or 10c, the rate for these local items would figure up to 30c or 60c per inch. And position is the reason why the local advertiser uses those expensive little local lines instead of regular display space.

## CHAPTER XXXII

### Retail Advertising By Other Than Newspapers.

Of course, there are other kinds of advertising that the retailer may do other than newspaper. The circular is quite often used, although as a rule, it is very hard to make this kind of "direct" advertising pay. As compared with the newspaper, the circular costs so much to print and mail that it is almost impossible to make the result a profit. The newspaper will reach a thousand people at approximately less than a cent per line. The circular cannot reach one thousand people for under \$15.00.

Here again it depends on the kind of merchandise which you have to advertise. If yours is a high-priced specialty with a keen appeal to a certain class, then you may be able to pick out that cream as a mailing list. In such a case, the goods sold might yield you so much margin of profit that the circular might more than pay for itself.

But, for a business which tries to get its volume universally from all classes of people and which works on a limited margin of profit, it is hardly possible to use the expensive circular for its general attraction of trade.

And yet, the very biggest merchants use "direct" advertising—but always as a secondary method—merely to reinforce the newspaper advertising. For instance, an ordinary department store may have a mailing list of 50,000. With electric addressing machines, and mechanical folding devices, it is possible to put out circulars to all these customers. But such a store very seldom does this,



except as a supplement to a newspaper campaign in connection with a certain sale.

Usually the large stores have long lists of charge customers and to each of whom they must send monthly statements anyway. In such cases, of course, any circulars they may enclose in the envelopes are apt to pay for themselves, because there is no special expense for postage. That kind of circular always pays.

Many retailers try to advertise with odd novelties, specialties and souvenirs. Unlike the newspaper, these, of course, are not supposed to sell anything. They seldom get direct returns which will pay for their expense within a very short time. They are simply meant as builders of an atmosphere, or whatever it is, in favor of the merchant who must pay for them. They do not yield immediate sales as newspapers do. Nor do they even build up that favorable publicity which they are claimed to create. Yet their cost-per-person-reached is greater by far than the most expensive newspaper.

There is no question that there is only one sure medium for the retail advertiser who is big enough to serve a community-wide trade—and that certainly is the newspaper. If the advertiser is so localized that he can only serve people around his particular neighborhood, then the circular distributed by the boy after school may be best. But if he is, or can become, of sufficient size so that he can make a bid for business almost anywhere in his community, then the newspaper is the medium, first, last and always.

## CHAPTER XXXIII

### **Why the Retailer Chooses Newspapers.**

There are many reasons why the newspaper is the retailer's first choice. For one thing, the newspaper enjoys a home interest. Particularly, it has a personal interest—it deals with things so local as to be intimate to every reader. It may be simply through the fact that the newspaper tells of the city government, to which the reader pays taxes, or it may be through the fact that it records the demolition of a building which the reader has passed by day in and day out. Anyway, all the time, the newspaper narrates things of far keener interest than any other medium can offer the reader.

The newspaper has an ever fresh appeal. It quickens the reader's interest every day, if it be a daily, or every week, if it be a weekly. It always offers something new—really new. And so, if you get a magazine and a newspaper in the same mail in the morning, you are a lot more likely to look at the newspaper first. You are keen to find what has happened since your last news-perusal. That fact helps to make retail advertising in the newspapers so successful, and therefore makes the newspaper the best place for retail advertising.

For instance, observe the attempt of a certain store to do without the newspaper. On the bulletin board they seek to advertise a certain kind of shoe. You may pass this every day—twice a day. Yet you will really see it about once every three months—and, possibly you might not consciously see it even then. That sign does not have any fresh appeal. You may know that it is there. But, after your first attention, it fails to open up your mind again, so as to shoot in another stimulus, it possesses nothing new enough, or personal enough to attract your repeated attention.

Retail advertising chooses the newspaper for another reason. A good newspaper is a sort of institution. Men would almost fight for their favorite newspapers. A paper may grip a person's life as fervidly as a church.

The majority of people owe nearly all they know, to their newspaper. As a result, the newspaper has a hold on a community, whether the community knows it or not.

In a political campaign, a newspaper often shows its potential power. What the paper says carries weight—that is, if it is an honest newspaper. If it is not honest, then people do not believe in its arguments. No matter how clever or verbally forceful their assertions may be, such papers will not carry the weight, even though their circulation may be as big as any paper in town.

But a real paper with a time-tried reader-confidence, has the power to carry any message. That is why it can carry advertising messages to the profit of the advertiser.

Those facts quite often make the question of newspaper rates a hard puzzle. No one can arbitrarily say, for instance, that each thousand of circulation is worth a quarter of a cent per line, because it would not be worth that in some papers, whereas in others it might be worth half a cent a line or more—for some papers are almost Bibles in the homes wherein they circulate.

A moot question in retail advertising is: "Shall I advertise in the morning or the afternoon papers?" This is one of the most elusive questions. It depends on the paper. One morning paper may actually go into more homes than any other paper in the community. Therefore, it may reach more women. And yet, for the advertisement of something that would appeal to women, it might be argued that the evening paper is the one to use. The evening paper may claim that the housewife does not have time during the day to look at the morning paper, whereas she reads the evening paper in her leisure hours. But, here, too, any effort at a definite law is worthless. The principle to follow is simply that the best paper is the one which will give the greatest number of prospects at the lowest cost.

Newspaper advertising not only enjoys the backing or the faith that readers are apt to have in their paper. There is another value—that of temperate atmosphere. As a rule, cold type connotes conservatism of expression. A man might slander verbally, but to put that slander into print and make it libel—he would think more than twice before he did that.

Words which are put into print are usually weighed carefully. People know that. And in that atmosphere, they are apt to in-

terpret newspaper advertising. This unconsciously makes a newspaper reader more susceptible to the retailer's message, than if he sent that message to her in a fatherless leaflet stuffed under her door.

## CHAPTER XXXIV.

### Store Conditions Help Decide Ad Questions.

There are many store conditions which tend to determine a retailer's advertising problems. For instance, it is quite essential to know whether to have your ad appear on Monday, or Wednesday, or Friday, or when.

This question is always determined by the kind of store—by an analysis of the individual problem. If you are advertising bargains in competition with all the other stores in town, you will probably want your advertising to appear the day before the one which is most commonly regarded as "Bargain Day" in that town. In some cities, by common consent, Friday seems to be "Bargain Day." Consequently, Thursday is a good time to advertise, if you offer bargains in general competition, because the shopping public will be down town that day and it is easier to get them to walk from some other store to yours than it is to persuade them to take the trouble to come all the way downtown just to look over the merchandise you advertise.

On the other hand, many advertisers might better choose days other than Thursday and Friday. Of course, your ad in a paper that has a thousand ads is apt to be less effective than if it were among fewer ads. Consequently, if you do not depend upon the Friday shopping crowd, perhaps you had better use the Saturday or Monday editions when the paper would have fewer ads against which yours, naturally, must compete—at least, for attention.

There is no rule as to this point, either. It depends entirely on the particular store. In fact, many stores find it profitable to go into the papers on Sunday, and the theory is that tho there is a lot more advertising on that day, it is also true that people have more time to study over the advertising on Sundays.

But, above all this, there is another point which should be obvious. A retail advertiser can use the best kind of judgment as to where to place his advertising. He may accurately answer the question: "When is the best time to run my advertising?" He can use perfect "copy"—truthful, conservative and effective. And yet he may fail—yes, he is sure to fail if he does not give the service. For, what he has to sell is merchandise—and merchandise is value plus service. And if he falls down on either, he disappoints. This will lose him trade as fast as if he were to be untruthful in his advertising.

That is axiomatic. But there is one little point in connection with retail newspaper advertising to which the wise retailer gives attention, more and more every day. That is the co-operation



on the part of the salespeople in the store. Formerly, the usual advertiser would simply trust that the people in the store would see the store's advertising in the papers. Now he makes his staff look at the announcements.

The big retail advertisers today realize that efficiency demands that salespeople keep up with the store's advertising. In some stores, the management actually holds classes to explain the things offered, so that every employee will be intelligent when approached by a customer who has come in as the result of the advertising.

The sales person is about the biggest factor in advertising; in the last analysis. The vice-president of a nationally-known glove industry recently stated that in seven cases out of ten, the sales person determines what brand of glove a woman shall buy. Most people think that the actual public demand for this or that, is everything. But when it comes right down to it, the demand is largely in the sales person's mind. This manufacturer told a story about a store in Detroit. The manager of the glove department said: "We can't sell your brand—the demand is for such-and-such a glove." The manufacturer asked him what he meant.

"Why," replied the buyer, "nine people out of ten who come in here for gloves ask for your competitor's brand."

The manufacturer challenged the truth of the buyer's conclusion. To test it out, they stood there and counted. Of the seven people who came in for gloves while he was there, not one of them asked for any particular brand. They all simply asked for "a pair of gloves" and the sales persons said: "You mean such-and-such a glove?" In most cases, the customer said "yes."

So, that—that demand in the mind of the sales person was interpreted by the department manager as a real demand in the mind of the public.

It follows, then, that this co-operation of the dealer's salespeople is about the biggest asset a manufacturer can get in his retail distribution—and, likewise, this same intro-mural co-operation is necessary to the dealer, if he is to make his advertising approach the ideal of efficiency.

## CHAPTER XXXV

### **Manufacturers' Aid in Retail Advertising.**

Most methods of retail advertising cost money. But there are a good many things which the retail advertiser can get at no expense to himself—namely, the helps which manufacturers offer. These may be window displays, or even circular letters which the manufacturer will get out and mail to the retailer's customers in behalf of the retailer.

Many manufacturers will supply the retailer with free booklets with the dealer's name imprinted on the back. These advertise the manufacturer's product which the retailer has on sale. Also,

nowadays manufacturers are even apt to furnish moving signs which cost from \$10.00 to \$30.00 apiece. These are loaned absolutely without charge to the dealer—and they certainly bring business to the dealer's store.

The wise dealer can secure a good many of these helps and if, with these, he will use some newspaper advertising, he can build up a mighty good broadside in favor of his store. And yet, is this right for manufacturers who advertise in national magazines to ask the retailer to back up their national advertising with retail newspaper space of their own? A Springfield, Mass., paper recently said: "No," when they got a letter from a vacuum cleaner manufacturer who had written that paper to this effect: "We can advertise ourselves black in the face in the national magazines, but if your local merchants don't use newspaper space, the goods won't sell."

That may be true, but if newspaper advertising is going to create sales for those dealers in Springfield and if that manufacturer can afford to spend that amount of money for Springfield's population, wouldn't it be better that he spend that money in the Springfield papers and thus enable the dealer to use twice as much space to sell the goods? This would make the manufacturer's advertising less expensive and more effective, and would also mean more business for the dealer. Often when a manufacturer is told by a dealer that the best way to sell goods in that town is to use "such-and-such" a paper, the producer is apt to accede to the request, and use space in that paper for the dealer.

Of course, when it comes to window displays, part of the expense might logically be shared by the dealer, especially if it be a personal demonstration. Then it is sometimes fair for the dealer to divide the expense, 50-50. Of course, this, too, depends upon the particular conditions. If the dealer has the goods exclusively, then it is more logical for him to divide the expense than if everybody else in town also has them on sale.

Most retailers pay, proportionately, \$7.00 for their front windows and about \$3.00 for the floor space behind their front windows. In other words, a thousand feet of floor space in an obscure street will cost say \$3,000 a year, while that same floor space on a prominent street will cost \$10,000 a year. This \$7,000 more that the dealer would have to pay is because of the location—not so much that the store is convenient, but that the windows invite the passers-by and thus pull trade into the store.

And yet, here again the average dealer gropes. He doesn't realize how expensive his windows are, and many a window goes undressed. The big department stores are different. They know that their windows are worth all the attention they can give them. But many a dealer, especially in the small town, forgets that his window is like a little newspaper of his own. To make it advertise for him costs him nothing except a little labor. From manufacturers he gets all sorts of help with which to keep his window continually fresh and attractive. There is no excuse in the world why any dealer should not give the necessary time to this source of advertising, which costs him so little and is apt to bring him so much.

Retail advertising has given birth to a lot of freak methods. Cleverness is good while the line of cleverness is new, but when it gets old it is a sorry spectacle. As a result, the clever kinds of advertising — far-fetched contests, such as guessing the number of beans in a jar in a window, and many other stunts of that ilk—such freaks lost out more and more every day. Meanwhile, the straightforward publicity, by which you tell people what you have and the reasons why they ought to buy from you—such is the only style that lasts—and which grows continually stronger the longer you use its power. This is the kind you can use to the widest and most effective result in the newspaper, as well as in your store-window.

## CHAPTER XXXVI

### Department Stores as Individual Institutions.

In any analysis of retail advertising, the department store presents a lot of peculiar problems. In it are summed up everything that has to be said in connection with all other kinds of advertising. For, the department store advertiser has further problems beyond those which confront the usual retailer.

The tremendous machinery of a department store's organization causes many complications. This is due to the tendency of the day. For, in all business there is this tide toward concentration—toward the construction of one big organization—so that one high-paid manager may direct more and more business—so that the same amount of property can yield a bigger volume of trade than if it held a single store with limited clientele.

This world-wide tendency has been the cause of the department store. And through its peculiar organization, due to its size, the department store has developed an organization all of its own.

The department store is distinctive. Like the newspaper, it is almost an institution. People grow so loyal that they swear by a certain department store. They would not go to another. They talk of it, as if it were part of their lives. Often they even argue for it as against the favorite store of someone else.

And, in turn, every department store, no matter how big, possesses a personality of its own. Perhaps it may mean a certain kind of service, or an atmosphere. If it doesn't—if it is just a huge, lifeless project—then it has but little grip. Such a one has got to depend entirely on low price, if it is to be even a mediocre success.

How can you build up that distinctiveness? How can you make a certain kind of a real, live **institution** out of your department store?

That is the biggest question the department store has to face. The answer to that problem is the same secret which builds up a clientele—which piles up business—and which makes the total bene-



fit of a series of ads greater than the total of the individual benefits of each of the ads.

Department stores help create this distinctive atmosphere through their advertising. One store saturates its dignified Cheltenham style of typography with daintiness of illustration. Another store seems to use naught but square cornered, blackface Gothic. Yet, many a time, a person will go into the former store and ask for something that has been advertised by the latter—and vice versa. So you see, it is mighty hard to build up this distinctiveness in the advertising. But such is necessary, as is the eternal effort of the department store to make its service and its whole atmosphere, individual and distinctive.

The effort to make an individual institution out of a department store goes even further. It enters into the merchandise itself. This tendency creates a problem which today confronts the progress of national advertising—for some department stores want to be themselves and nothing else. Many department stores insist that their own trade-mark be on all goods. One institution in New York, which does a business of thirty million dollars, has hardly a nationally advertised trade-mark in the entire store. If they do use the products of nationally-advertised industries, they call them by some brand of their own.

In fact, sometimes stores of that class absolutely refuse to carry nationally-advertised goods, even though they lose money by not carrying them. They want their store to be absolutely distinctive. They desire even more than a mere atmosphere of their own. Even in their merchandise they want to stand on their own name. They don't want to push a line of manufacturer's goods in any way, lest they help build a demand for those products in their store. For, in that event, they fear, the manufacturer would have the upper hand, that he could make them buy his goods at his own terms.

"We have to stand behind our goods, anyway. If anything goes wrong, we have to make good. Why, then—as long as we are held responsible for what we sell—why shouldn't we brand them with our own name?"

That is the way the manager of a big Eastern department store sums up this tendency away from manufacturers' trade-marks toward the store's own private brands.

## CHAPTER XXXVII

### **How Big Stores Select Goods.**

A department store's advertising policy helps decide what goods to buy. Although it is true that many big institutions prefer to push goods under their own trade-marks, some boast of the number of factory-trade-branded lines that they carry.

There is on exception to any department store's tendency to keep away from the nationally advertised goods. That is when the department store secures an exclusive right—no matter how rabid

the store may be on this principle of self-marked goods. Such may claim that their name absolutely stands behind everything they sell and that, therefore, it is their name which should insure the customer.

It is natural that the advertising policy of a department store should largely influence its buying policy. As its managerial organization is largely one of buyers, the very personnel of a big store's machinery is closely related to advertising.

So, the organization of a department store is important in any consideration of retail advertising. As a rule, the active head is the merchandise manager, who has, under him, a corps of buyers. Each of the men manages a different department. Each buyer is really the sales manager for his department, but his buying is even more important than the selling.

The buyer is called a buyer because he spends the greatest amount of time in actual buying. Yet the buying is merely done so as to make for the greatest possible amount of sales. In this, the better the department manager buys, the better he is as a sales-manager.

Every buyer, each at the head of a different department, is subject to the merchandise manager. This man is practically the head buyer. Together with the advertising manager it is he who usually decides the broader questions in regard to advertising. When it comes to a decision in regard to the particular department, the head of that department, the buyer, is called into the conference.

Of course, a buyer is responsible for the business of his department. If too much money is spent on advertising, his department may show a loss. If the wrong item is advertised, the business will not come in and, therefore, the advertising expense will be too great, and the net profit too little. For that reason, the buyer has much to say about the advertising.

Theoretically, in regard to the advertisement of any certain thing in a certain department, these three men decide. They are supposed to select the merchandise. But, as it really works out, the buyer usually selects the merchandise and it is merely O. K'd. by the other two.

Thus the departmental management selects what goods shall be advertised. The choice is sometimes based on competition—with an aim to meet something that has been advertised by some other store. Sometimes, the goods are picked for advertisement on account of cut-price—for instance, articles that have been bought under-price and so can be sold at less than usual-price. Many times, however, the choice is simply based on the seasonableness of the goods.

Of the considerations which usually determine what shall be selected for advertisement, timeliness is the greatest factor. For instance, the Christmas season would call forth certain goods to be advertised, regardless of whether they were practically under-priced or not. The summer season would call forth the advertisement of certain other seasonable goods. House-cleaning time would occasion the advertisement of furniture and so on.

Outside of those seasonable considerations, there is that of cut-price. This sometimes simply seeks to attract people to the store, so as to get them to buy something in addition to the "leader" advertised. Or else, low-price may be put on goods because of a particularly lucky bargain obtained in the original purchase of the goods by the store.

Unfortunately, there is another consideration which often enters into retail advertising—and that is the amount of business done a year ago today. The department manager always faces this bug-a-boo of previous records. Although conditions may not be ripe for him now to sell the same amount of goods that he did a year ago, yet he feels he is falling down if he does not equal or eclipse the former figures. That tempts him, sometimes, to use more advertising than he should—or to cut the price more than he ought to, in order to keep up to that empty record.

## CHAPTER XXXVIII

### **The Ad Man and the Store's Buyers.**

The department store organization consists of the executive head, with the department heads as buyers. These are the men who also direct the sales in each department. They have to perform every kind of a duty. Individually, they are practically managers of the small stores which comprise the big one. They have to buy and they have to sell, and they have practically to direct all advertising which concerns their own departments.

The buyers, however, have little to do with credits of customers. They have nothing to do with the financing of the store in general.

Although, as to advertising, the department manager is responsible for his department, he does not have to get up the ad in the form in which you see it in the newspapers. Nor does he need to know much about the mechanical details of this phase of the work. He may not know one size of type from another, or a half-tone from a zinc-etching. And yet, really, he is the man who does the advertising. And in the department-store business, the advertising is all-important, for it governs the merchandise, and the merchandise is everything.

A department manager must bear advertising in mind every time a salesman comes to sell him something. Whenever he considers the purchase of stock for his department, he has to ask himself: "How advertisable is this?" He has to buy on the basis of the goods' appeal to his customers. He knows that he buys simply to sell. And for the goods to sell, they must appeal to the customer, whether that appeal results from the customer voluntarily "looking around" in his department, or whether he forces upon them the appeal—and wins attention to the goods, in spite of the involuntary attitude of the customer. To do either he must offer desirable goods at a desirable price. And, to do this, he must buy with "salability" as the prime consideration.



The advertising manager in a department store is, in a way, a clearing-house for the individual advertising abilities of the department heads or buyers. His work is highly specialized. Yet it ought to be sufficiently generalized to bring about a harmony among all the different advertising ideas of all these different buyers. But the ad-man's job is largely to smooth down and to polish up the advertising. The success of the appeal itself must depend on the obvious value of the merchandise offered.

And so, quite frequently, even if an advertising man has little power of diction, or display-ability, or other elements of advertising skill—still, if he happens to work in a store which knows how to choose merchandise, he may win out quite as well as a more brilliant advertising writer. For department store advertising is simply news. And if the facts are presented pleasantly, they will win the business.

Of all problems, the advertising problem is about the knottiest a buyer faces. There is little guesswork to this kind of advertising. Every cent that is spent on publicity for his department is charged up against him. He knows just how much it costs to "keep the business coming," as far as his particular part of the store is concerned. He knows whether that cost is at a higher percentage than it was a year ago. He knows whether he is getting the same amount of business that he got a year ago.

And, with the same amount of advertising, if he is not getting the same amount of business, he knows he has either chosen the wrong goods to advertise, or in some other way he has fallen down.

Business conditions, or weather, or other elements may make today's business different from that of a year ago. These points are given consideration. But, still, regardless of all outside factors, the buyer is eternally up against those plain figures of the cost of his advertising as compared with the current volume of his department's business.

And right there lies the success or failure of a department. The department that does not increase in volume, is regarded as one to be watched by the management. And yet, the department that increases in volume and still incurs too great an advertising expense, is also to be looked after. The buyer, therefore, has to act the Dr. Jekyll-and-Mr. Hyde role, an increaser of business and a decreaser of business-getting expenditures.

## CHAPTER XXXIX

### Why Do Stores Hold Sales ?

Especially when it comes to sales, the departmental buyer selects what stock to feature on the basis of its salability, which means its advertisability. All special goods which are thus to be featured in a sale are chosen by the buyer—the department manager.

The merchandise manager, who acts as a sort of head buyer, may suggest, and may often initiate. But, as a rule, it is the buyer who says: "That shall go in at 99c and that at 46c." He will indicate the prices on those goods—sometimes so low that every such article that he sells will mean a loss to the store and therefore a black mark against the profit of his department.

He knows his first job is to make money for his department. And yet, he willingly and knowingly marks the goods below cost. He puts in a pair of gloves that cost him \$1.05 and marks them 95c. Every pair he sells means a dime out of the store's coffers. But, the buyer realizes that this is one way to attract people to his store, so that they may see the service and realize how pleasurable it is to deal there. That is why he offers them a real bargain—a bargain which is not only a bargain in the ad, but is really a bargain in the actual value of the goods.

Most department stores are built on advertising. And frequently this advertising is made successful by bargains—made possible by a merchandising ability. For, prices, of themselves, will attract trade to a department store.

The department store can sell at a loss on some items, because they can sell enough other goods to make up for that loss they may incur on an advertised bargain. So it is volume of business that underlies a department store's success. For that is what makes possible this kind of action-advertising.

Of course, all department stores do not have price as the keystone of their business-getting. But most do. If they do not have price, they must have some sort of an appeal of class, exclusiveness or style. And yet even such stores are apt to resort to price-attention every now and then.

Of course, the buyer's job in connection with advertising is one of detail and simply pertains to his own department. Seldom does a buyer initiate a sale in his department of sufficient importance to dominate the entire store. Sometimes, tho, this is done by furniture departments. Furniture sales are apt to become the major attraction of a store, for the reason that furniture mounts into money so fast. A furniture sale may turn over \$20,000 or \$30,000 a day in a great big store.

That means that they can afford to buy a page, for instance, in the biggest newspapers, and yet have enough business so that this page advertising for that one department would only cost at the rate of 2 or 3% of the volume of consequent sales. But, you can see how impossible it would be for the notion department, for instance, to have a sale all of its own and predominate the store through a page of advertising. Even if a notion department buyer got all the business that there was in the city in his line that day, he could not get enough to warrant the cost of that page advertising on anything like a 2 or 3% basis.

And so, usually, the little sales events are simply constituent elements of merchandise attraction which the buyers prepare and plan. They serve merely as units in a general, all-embracing sales scheme which the advertising manager of the department store conceives and conducts. Some big stores will have different store

sales of this kind almost every week in the year. This week it will be the "Employees' " Sale—next week, the "Employer's" Sale—another week, the "Department Heads' " Sale, and so on, through the "Golden Harvest" Sale and a lot of other such events. To each of these the different buyers, or department heads, contribute. They participate simply by having their departmental items included in the general event.

Many old-established stores have such sales in almost as conventional and inevitable rotation as the calendar itself. A good many of them know now just what kind of a sale they are going to have a year hence. They follow through a set schedule of sales events, year in and year out.

## CHAPTER XL

### Are Some Things Un-Advertisable?

A department store can successfully advertise anything, because anything can be advertised on price. But, is everything advertisable in a way that places price as a minor factor?

A big advertising man once went into a metal bed factory and told the sales manager that they ought to put \$50,000 per year into a general publicity campaign to build up a trade-mark on their iron beds. The sales manager told him that it could not be done. The advertising man stated that a certain mattress had been a tremendous success through advertising, and there was no reason why an iron bed could not be made a great big thing in the same way—moreover, "any article, possessed of fair merit could be advertised in a general 'publicity' way, with profit to the advertiser."

But, on analysis, it would seem that there are certain articles of merit which cannot be successfully advertised in a general way, except on the basis of price.

**Any** article can be advertised on price—even a boatload of sand. Any article can be advertised in a localized or specified way. But, for a general campaign whose end is simply the popularization of a trade-mark, or the establishment of an atmosphere in favor of the thing advertised—for that kind of a general publicity campaign, to make anything which is "Unknown-by-Brand," well known, it is necessary that the article to be advertised in that way must possess either one of these two elements:

(1) If it be of good "repeat"—if by getting Mrs. Jones to use your crackers today, she will be likely to order another box tomorrow, then it will probably be profitable to advertise such a thing **will all sorts of general publicity.**

(2) If it be a thing that has practically no repeat—if the average person bought such an article only once every five, ten or fifteen years—then to be suitable for a broad general campaign of publicity, it will have to possess DIFFERENCE, either actual or potential.



By **actual** difference is meant some **distinctive** difference, such as a patented virtue, as found, for instance, in the Gillette Razor, Burroughs Adding Machine, or things of that kind. By **virtual** difference is meant a quality which, if not actually different, may be suspected of being different.

For instance, the "So-and-So" mattress, which that advertising man mentioned, might be in every specification the same as one that could be made by any one of half a thousand other concerns in this country. Yet, that might be successfully advertised because it has a **virtual** difference, i. e., its quality is not entirely obvious. Its construction, its ingredients, etc., etc., are sufficiently mysterious to the average housewife so that even if the dealer should seek to prove to her that she should buy another kind (whose name is not so familiar) at lower price and higher quality, then the woman would be suspicious. She could not see for herself the claimed sameness of the two. Therefore, she might insist on the So-and-So mattress, which years of advertising had established in her mind as **the one** mattress which she wanted.

On the other hand, suppose there were an iron bed which, like that mattress, had been advertised and advertised. Suppose that this were called the "Steel-Art Bed." Suppose a woman came in to buy an iron bed, and a "Steel-Art" kind were on the floor next to a no-name bed. She would not be so insistent for the "Steel-Art" Bed as against the no-name, if the dealer said they were the same. Why? Because she could **see** that there was practically no difference. The face value of the iron bed would be the **actual** value. The comparison would be obvious, therefore she would believe the dealer. This would help negative the value of whatever advertising the "Steel-Art" people had done to make their name well known. Of course, however, if the "Steel-Art" advertising had been in the local newspapers over the local dealer's name, the dealer would probably feel so kindly toward "Steel-Art" beds, that his very co-operation might make such advertising pay.

## CHAPTER XLI

### Are Some Seeming-Unadvertisable Things, Advertisable?

Are some things of slow repeat and of little distinctiveness, really advertisable after all?

How about pianos? Can they be successfully advertised, even tho a piano is bought by an individual even less often than a metal bed? Yes. There is an element of mystery to the piano. Likewise, a watch can be successfully advertised. That, too, has an element of mystery. Yet, neither pianos nor watches are of "repetitive" demand. Nor do either possess actual points of differentiation. But, from a practical standpoint they are capable of differentiation because in neither is the face value the main value.

But, if an article is a necessity continuously in demand, then, though it neither be actually nor virtually different, it may be successfully advertised because, then, it is of repetitive demand, and if you do succeed in getting the prospective purchaser to try it out, it will mean that she will not only use it once, but many times. Therefore, your cost of switching her over to your brand is spread over enough repeat sales so as to make your final average cost per sale even lower than you could possibly make it without advertising.

Furthermore, even though this differentiation (or its equivalent—mystery) be lacking from such an article of repeat, it can be successfully advertised because the publicity has so little work to do. Its task is at a minimum. All it needs do is to persuade the prospect to spend for **this**, rather than for **that**. It does not have to cause the spending of money that otherwise would not be spent. Therefore, advertising of a repetitive product has less uphill work to do than has any other kind of advertising.

You may say that bricks are bricks, yet they can be successfully advertised. Yes, if there is a virtual difference put into them, such as in Hy-Tex bricks. You may say that cement is cement. Yes, but there, too, there is enough of a virtual difference so that the ultimate consumer is suspicious. If advertising has led him to believe that Alpha will stand up better, he may be willing to instruct his contractor to use Alpha, even though it may mean a few cents more per barrel. He is afraid lest that which the dealer may say is just as good may lack certain mysterious chemical ingredients which tend to make cement weather the storm. So he insists on Alpha, and the Alpha advertising is not negated when it comes to the final selling from dealer to consumer.

But, it would be folly to assert that this or that **cannot** be advertised in a general way because it lacks these two factors: (1) repeat or (2) difference. But the possibility of that fact should cause the advertiser to analyze and to refrain from such syllogisms as "Everything is advertisable, therefore this product can be successfully advertised in this general way." Specifically, an iron bed, of fair merit, may not be suitable for general publicity. One manufacturer spent \$75,000 to find that out. Therefore, the first question to ask in regard to anything proposed for a publicity campaign is this: "**Can** this thing be advertised?" After that will come "how," "when," "where" and all the other questions.

The trouble with the bed manufacturer who found that he had wasted \$75,000 trying to advertise metal beds (which he finally decided were "Unadvertisable"), was simply that he did not find the right formula. He had used the magazines, and had tried to build his argument on quality. This man has now switched to the argument of price, and the newspapers are carrying the message that, on account of this factory's productive capacity, its products are cheaper. This is bringing the business. Therefore, the advertising is a success. Therefore, the product was advertisable—in that sense.

This manufacturer refers to the change in his advertising angle as being along the line of "department store" methods. And why not? Price is the most interesting thing to a possible purchaser, and if your argument is that your goods are cheapest, why not use that fact in the newspapers?

## What Distributive Method to Choose.

As a producer, or a wholesaler who seeks to sell more than locally, you must first decide whether your goods are advertisable. How to advertise them will depend entirely on the sales system that you wish to use. And that system will be called your method of distribution.

First, you have your product, whether it be made in your factory or whether you buy it from some one else. You decide you want this product to be a big thing. You don't want to limit its sale to your city, or to your section, or even to your state. You want to reach the entire nation—at least, as far as transportation limitations will allow.

In other words, you decide that you will use advertising to make the greatest possible distribution of your goods. And if you decide on that, you have to decide on what system to use. For instance, suppose you make wire fence. You will have competitors in the national field who do not manufacture their own wire fence. They buy it from another factory. Now, both you and these other concerns do a business of three million dollars a year. Yet you have an entirely different system of distribution.

You may dispose of your wire through a sales force. Suppose you have about fifty men—one man to a state. These men go through the country and call on the dealers. John Jones who runs the feed mill at Angola, for instance, will be called on by your representative, who will try to get Mr. Jones to put in a lot of your wire fence and pay for it on arrival. Eventually, John Jones, in turn, sells your wire fence to the farmers in his surrounding territory and pockets profit on each sale that he makes.

Your competitor may work by an entirely different method. He may not have a single salesman. Probably, his only employees are the people in his office. But he uses thousands of dollars' worth of advertising each year, instead of having a sales force. He announces his wares in about 150 different farm journals or agricultural publications. These ads are simply designed to bring in inquiries. The ads say that "this is good wire and it is only 13c a rod." The farmer is supposed to write in and say: "I would like more information. Send me your catalogue."

Thus, without any salesman, this other man (simply by mail) might dispose of as many dollars' worth of wire fence each year as you could—even if they did not make an inch of that wire themselves, whereas you were a big manufacturer.

There are many such cases in which two concerns in the same business operate under entirely different sales methods. This shows you the problem that you would have to face when about to start an advertising campaign. For your first big problem is: "What method of distribution shall I adopt?"

In the two cases cited above, you have the same product and the same market. You each have wire fence to sell—and you each have the farmers to whom to sell your fence. The question is—how



can you make the greatest profit?—by selling through salesmen, through dealers—or by selling in the direct way, using the mail to persuade people who have asked for further information.

There are also many other possible ways to get distribution. And as to which one to adopt, you must decide. Your decision will, of course, decide as to how you shall advertise—and, whether you want to advertise.

Many economists favor the direct method of distribution from the wholesaler (whether he be the manufacturer or the jobber) right straight to the consumer—the person that will ultimately use the material—whether it be fence or what-not. This method gains more favor all the while. Its advocates claim they thus eliminate all the middlemen. But in actual figures, it involves a fairly high cost per sale. This is because so much correspondence is necessary, and because the usual cost of getting an inquiry as a result of an advertisement in a magazine, is around \$1 for each request thus created.

So, even in the matter of fence, it is possible that the big manufacturer who sells through the local dealer with the help of local advertising may actually undersell his direct-dealing competitor when all is said and done.

## CHAPTER XLIII

### **Through-Dealer Way Versus Direct-by-Mail.**

After you have decided that your product is advertisable, big problems of distribution will confront you.

Will you sell through dealers—or by mail? The latter is usually a temptation. Often, like most temptations, it may take you to a pitfall.

For instance, it would be impossible for the Cudahy Packing Co. to sell Dutch Cleanser by mail, for the reason that the housewife would buy a package today and perhaps another package next week. Each package would mean a 10c sale. But, the cost of selling—the cost of all the necessary correspondence and so on would more than wipe out all possible profit.

Thus, you see, a 10c article of that kind would be impossible of sale by the direct-by-mail method. Even a 25c article would seldom permit of such a method. And yet, it depends. Some novelties, such as a watch fob, can be sold by that method successfully. Although it brings only 25c, a thing of this kind may cost only 4c. Therefore, the seller would have 21c which might take care of the cost of getting the inquiry, through an advertising medium, and might also cover the other expenses of the letters and other follow-up literature necessary to complete the sale. But if that 25c article should cost the advertiser 20c it would be impossible for him to market that successfully by the direct-by-mail method.

But when you sell goods like wire fence, on which the orders average from fifteen to twenty or twenty-five dollars for each order, then if it does cost you 75c to get your inquiry through the adver-

tising medium and to complete the sale through the follow-up literature—even then you will probably make money on each sale because the sales cost might thus be less than 5% of the amount sold. Then, your selling cost would be low enough to make this direct-by-mail method profitable.

If you sell by mail, there is another element that enters in. You have to get repeat business. In other words, you have to be fairly sure that your this-year's customer, when he decides to use some more goods in your line two years from now, will choose your concern from which to buy. Because, as a rule, a mail-order business must make its profit by dividing the first selling expense over a lot of subsequent orders, which ultimately must come in from the person whom you this year win as a new customer. Otherwise, your cost of the first sale may be so high that you will lose money.

There is another element in a mail-order business—especially if you are selling a staple article, an article which most people want and use. You have got to sell on the basis of price. It is easier for the average person to call up the local store and say: "Send me so-and-so." It is easier to do that than to go to the trouble to send for goods by mail. It is a temptation, too, to go to the home store, because you know the man and you can see what you are getting. If people send to a distant city for their goods, rather than buy them at home, it must be that they believe they can get those goods for less money.

Price, then, is an element which you have to have in favor of your goods if you hope to distribute them direct by mail. You must make people see that they will save money on your goods. Sometimes mail-order projects fail largely through the fact that it is so hard to make people see that they will save money. If you were offered a box of Uneeda Biscuits for 3c, you would instinctively say to yourself, "I save 2c" because you know their value. If you were shown a picture of a good pair of shoes, and it was explained that these were \$4 shoes for \$2.95, you might be impelled to buy because you might think that the value was an undeniable bargain. But you would be far less likely to buy those shoes than you would be to buy those cut-price crackers.

So, if what you have to offer must be seen in order to be appreciated, it would probably be best to have your goods on dealers' counters rather than in a catalog. Yet that is only one of the many reasons why a through-the-dealer distributor is best, even though it does seem less romantic than a direct-by-mail method.

## CHAPTER XLIV

### **Direct-by-Mail Advertising Problems.**

Just as analysis of prospect and product will help you decide whether or not to seek a factory-to-family distribution, so, also, similar analysis will determine whether or not to adopt a direct-by-mail advertising method.

You are always up against the problem as to what kind of a man, or woman, or boy, or girl, your prospect is. For instance, whenever you consider a mailing plan by which you would send out a number of circulars, you must always face the question: "Shall we enclose a postal card?"

Whether you should enclose just an order card of your own, or a government postal card, depends on the habits of the person who will get the circular. If it goes into the office of an executive of a factory he will probably just put it in his letter basket, and he will answer on a letter-head, if he answers through dictation, whereas if it goes to someone whose correspondence facilities are fewer, they are apt to put your circular aside and not answer it unless you make it easy for them to answer. In such a case the postal card is desirable.

So then, as a rule, either a stamped or an unstamped postal card should be enclosed whenever you send a circular letter and card to facilitate an answer, may sometimes make the whole mailing profitable, whereas without it, the effort might be a failure. As to the question of the government postal card or a stamped card as against one that is not stamped, the character of the prospect will again help determine. The point would be whether that stamp would be enough of a suggestive influence on the prospect so that it would help decide his judgment as to whether or not he would ask for further information with a view toward ultimate purchase.

This point also brings you to analysis of the thing to be sold. If you seek to sell a 25c article and if you were to make only a cent or so on every one of them that you sold, then it would not be worth your while to put on the postage stamp. That would cause a loss rather than a profit. Anyway, of course, it is questionable whether any inexpensive article could be successfully sold by the mail method.

You must also consider whether or not to use one-cent or two-cent stamps on the outside of the mailing matter. Here, too, you have to analyze the same considerations—not only as to the prospect, but also the nature of the product, too.

Now-a-days you can get a new kind of envelope which can practically be sealed and yet takes only one cent in stamps. This may alter the problem because today you can send a letter by one-cent postage and, except for the stamp, it looks very much like a two-cent enclosure, as far as the envelope goes.

A certain kind of a product, and a certain class of prospects should take a certain kind of stamp. Yet, one big advertiser who uses twelve follow-up pieces of mail, varies his postage—using one-cent postage on half the letters and two cents on the others. Either the one-cent or the two-cent stamp must be wrong. This advertiser should decide whether, upon analysis of prospect and of that which he has to sell, his mail matter warrants a 2c stamp or a 1c stamp. A test will decide this for him if he tabulates his returns. Possibly, he may have some theory that "variety is the spice of life." But, logically, why not study the product and prospect, by experiment, and mathematically find out whether the 2c stamp pays best or whether the 1c will yield proportionately greater returns.



Such a trial can be made in this way: Suppose you have a mailing list of 5000 names. On letters to 2500 of these names put a two-cent stamp. On the other 2500 use a one-cent stamp. When you check the returns, you can tell how much each 2500 have cost, on the basis of the number of resultant inquiries, or orders.

Perhaps you cannot determine this point by only one experiment. But, on several experiments, you ought to be able to find out whether the penny, or the two-cent stamp, is best. By simply taking a number of experiments and compiling the actual returns in this way, you can also find out whether or not the enclosure of a stamped postal card, or a non-stamped one is more profitable.

However, although the advertiser's first temptation is to try the direct-by-mail method, it is frequently the most inefficient form of publicity. Unless the thing advertised has a very small percentage of possible prospects, an ad in a publication may be much better, for the reason that a person reads what they see in print, with a voluntary interest. Toward mail-matter the usual impulse is: "Humph—that's only a circular."

Also, in the matter of cost, the direct-by-mail system is at a disadvantage. For instance, 1000 typewritten letters of one page each, would cost over \$15 to send out—even if a one-cent stamp were used. If that same number of words were put into the usual newspaper reading type, the cost for its insertion in a newspaper would be about \$10 for every 100,000 people reached. In other words, the newspaper announcement would cost two-thirds as much and would reach 100 times as many.

## CHAPTER XLV

### What About Prospect's Ability to Buy?

One analysis the advertiser must make is: "Can they afford it?" In the city, almost everyone who has the intelligence to read an English-speaking daily, has enough for the necessities and some luxuries.

In the country the percentage is even greater. In fact, in the matter of the farmer's buying power, we find that in a single country—sparsely settled and not a very rich part of the country—the farmers, according to Cornell university statistics, spend one million dollars a year.

In a country-wide problem you have to look at the public to find out which ones you will select as your best possible prospects. Conversely, you have to look at your product and decide whom it is impossible to sell. If you have to advertise a luxury, even though it be partly a necessity, you can figure that there are twenty-five million people in the United States who cannot afford your product. Possibly you may make them buy, but on the bases of living expenses and income, they cannot afford it.

Herbert N. Casson, who is as keen a student of this kind of analysis as any expert of the day, makes a statement that out of the hundred million people in the United States, there are only five million families who really have a sufficient income to warrant a manufacturer in advertising to them.

A few years ago, a patented piece of furniture appeared on the market. This was heralded as a wonderful success. The plans were great. Advertising was started at the rate of \$10,000 a month. A New York millionaire put in all the necessary money. The inventor thought the resultant royalties were going to make him a Rockefeller in a jiffy. One of the most successful advertising managers in New York, making about \$10,000 a year, decided to take a chance. He gave up his position and went into the project to earn a small salary and get a share of the stock.

This article was put on the market to sell at \$10. The average thing of the kind usually brought around \$7 or \$8. At \$10 this specialty had too few possible prospects. For instance, a man who was making about \$3000 a year said it was good. But he could not afford this novelty.

Here was a man with over \$3000 a year and he couldn't afford this article. That explains why the business turned out to be a flat failure. If the originators had analyzed the statistics to begin with, they would have known that failure was probable because in the first place, costing what it did, only about 10% of the people could afford it. In the second place there would be only about 5%—even of those people—who would happen to have any use for it. As a result, the possible market was limited to less than 1% of the population. And yet they sought to advertise to that handful—using and paying for the space in magazines that reached the whole nation.

Experts have also figured out on the basis of experiments that a \$3 article will sell five to one as against a \$5 article. This is proved by many experiences as to articles which, at first, have sold at a price which has seemed exorbitant. Under this handicap of costliness, the fight has been up-hill. Chances for success have looked far from bright. One advertiser who had this experience, cut the price just about in two. Then he tried out the new price in five towns, using the same amount of space in the newspaper as he had used before when his price was twice as much. As a result, when he took a census of the amount of goods that had been sold in the month he tried the new arrangement, he found that in those five towns he had sold ten times as much as when the price was double.

So, you see, in that case, this man's actual net profit was five-folded by cutting the price in two. Of course, other elements enter problems of this kind, aside from the fact that the lower the price, the more people there are who can buy. Competition also plays a part. Not only does a lowered price create new business by making it possible for more people to buy. Also, a decreased price will add to your volume much existing business which you will thus divert from competitors. That is why lowered price may often mean increased profit, especially in connection with advertised merchandise.

## CHAPTER XLVI

### Where Do the Best Prospects Live ?

You must not only find out who are able and likely to buy, but you must also find where they are. You will have to decide whether to try to sell your product to the city trade or the rural trade or both. Of course, some articles would be for sale only in the country and others would have their market only in the city. But there are many things which can be used by both and the question then is which market you should develop first.

For instance, suppose you are running an insurance company, in every city there are hundreds and hundreds of insurance solicitors. Probably every city resident knows two or three people who want to sell them insurance. In the country, on the other hand, there are comparatively fewer insurance agents.

Taking that analysis you might think that you had better make your insurance company's advertising seek to sell policies by mail in the country. But actually, facts seem to show that there is a greater percentage of get-at-able prospects in the towns and cities. One company tried out the agricultural press to find this out. They gave each one of the rural publications a chance with a half page ad, saying that if any of them brought inquiries at as low a rate as their advertising among city people, then those agricultural magazines would be included among the publications in which they would take space continually.

Yet, there was only one agricultural publication that brought in the inquiries at as low a cost as the average in the publications which reached the city. That advertiser went about it in the right way. They analyzed where their market was by actual experiment. They found that it would cost more to get their business from the country than from the city. From then on they knew where their best field lay.

This question of "who is my best prospect?" is often decided at the start of the project. For instance, in the automobile field, if a company begins to make a car to sell at a low price, they know that their prospects are those of medium means who cannot afford a big car, but who might be able to pay \$400 for a machine. Consequently their appeal has to be much different from that of the makers of \$5000 cars. The former's methods and the whole system would have to be more extensive and less particular as to class.

In your consideration as to what people comprise your market, the government statistics are about the best aid you have. These have helped develop the advertising business by showing who and where people are. If it weren't for the census, few would know that the majority of people in the United States live outside of the towns and cities—that the rural population of the United States is sixty million.

Not only do government figures answer questions of who are our prospect (in the matter of numbers). Also, they tell us who can afford to buy what we have to sell. These government figures



are so valuable that every advertising man should analyze them. For instance, take the matter of ability to purchase—in towns and cities the average income per family is less than \$600 per year. In the professional class, lawyers, doctors, etc., the average income is not much over \$1000 per year. But, on the farms, there are six million farmers in the United States who are worth over \$15,000 apiece and there are two million farmers who average over \$2500 a year net income from their farms.

So, in any question of "Who comprises my market?" and "Where is the best field to develop?" statistics of this kind are essential. They also help answer the question as to whether to seek to sell to men or to women. Quite often an advertiser may think he is selling to men when really, he is selling to women. Men's socks are bought more by women than they are by men. In Wisconsin, the State Census Department figures out that the women of that State spend nine hundred million dollars a year. In fact, investigations seem to point to the belief that even 55% of all the haberdashery is bought by women.

Good statistics will also show where the best markets are when judged from the standpoint of business conditions. You would not advertise in the wheat belt, for instance, if the wheat crop had been a failure. Nor would you advertise in Aroostock County, Maine, if recent potato crops had been unprofitable. You must use analyzed knowledge of this kind to help prevent advertising waste.

## CHAPTER XLVI

### How Analysis Decides Methods.

After you have found out by analyses who your best prospects are and where they are, then you will know not only where to advertise but, also, you will have a much better idea of how to advertise.

For instance, suppose you had an automobile accessory to put on the market. Of course, your first task would be to make the people in the big city want your article, because this kind of sales development could be done at the least expense comparatively; but, if you knew that in Pennsylvania and Ohio a fairly authoritative investigation shows that 24% of the farmers own autos; and if you knew that in Indiana about 19% of them possess motor vehicles; and if you knew that in Nebraska nearly 30% of them drive cars, then you could well see that the farmer population ought to be reached by your advertising plans.

Suppose you had something to sell that would appeal to housemaids only. You would have to figure out how many possible prospects this class of workers comprise. Of course, if you were able to sell to one hundred million people, it would probably be wiser for you to make your price as low as possible, because in that way you would get the greatest net revenue. But, if you

knew there were only two million housemaids in the United States, you would at once know that you could, with maximum efficiency, sell only 2% of the people.

Suppose you were advertising one of the many preparations which exist which are designed to straighten out the kinks in the hair of colored people. You might think that there would be a very small market for this article. The fact is, however, that there are nine million colored folk in the United States, and if your advertising were in the South, a large percentage of the public might be persuaded to buy your product.

Some big advertisers today are using as their subjects the familiar figures of the railroad world, the fireman and the engineer. These characters are surrounded with an atmosphere of romance and have an indirect appeal on that ground. But such characters, when used in an advertisement, have a direct appeal to all those who are interested in the railroad industry, and when you consider that there are seven million such in the United States, you can see what a great populace you are talking to in terms of their daily work.

If iron and steel are badly hurt by industrial conditions and production has been reduced to a minimum in this trade, then you know that many who live by their earnings from this industry are, for the time being, without the wherewithal to buy what you have to sell. Offhand, you might think that this comprised but a small percentage of the total of possible buyers. But high-grade statistics will give you the truth of the matter, which is that there are five million who make their living in the iron and steel industry of the United States.

There are probably more farm statistics than any other kind of official figures. These will be of help in almost any advertising problem. As an example, if you were advertising a stump puller, where would your best market be? In the North Atlantic States the farm lands comprise nearly 40,000 improved acres as against 20,000 of woodland. In the South Atlantic States the proportion is half and half. Thus you see there is far more stump pulling to be done in the former than in the latter and, consequently, the knowledge of this comparison might tell you which would be the better market to work.

When the thermos bottle was first put on the market, the idea was that this novelty would be a great aid to the enjoyment of the picnics of the wealthy. As the thing developed, it was found that a tremendous market existed among the factory workers who would like to take a warm drink to work with them to be used at the noon hour. This discovery changed the entire complexion of the market. Instead of the prospects being a comparative handful of wealthy people, the circle of possible buyers was changed to millions of wage earners. As a result, the entire advertising method underwent a transformation. Also, the price was changed so as to be within reach of the greatest possible number of buyers.

That has been the history of many a marketing problem. Experience has changed the entire plan and has often resulted in the

widening of the market and the decreasing of price. A knowledge of statistics and an analysis of conditions will often go a great way to save part of the expense which an unforeseen experience always involves.

## CHAPTER XLVIII

### Value of Analysis of Conditions.

Analysis of prospect to determine how and where to advertise goes further than an inquiry into the ability to buy. Such investigation must take in more than the prospects themselves—it must search the conditions which surround those prospects.

Those analyses must cover the conditions which pervade the market. They must scrutinize temporary conditions, such as war—permanent conditions, such as habits of the trade; and, above all, conditions of competition. These factors will largely determine what advertising tack to take.

In advertising a baking powder, the manufacturers never used to say that it contained no alum. But now, when all the pure food experts are decrying the use of alum in foods, the baking powder people find it advantageous to make their product appear totally different by saying it contains no alum. This is the result of an analysis of the prospect, based on a knowledge of conditions which surround the market. These advertisers know that the prospect has got that idea in her mind. They recognize that condition and, therefore, talk to the housewife on the basis of her fear of alum.

There are also problems of condition—analyses which have to do with competition. For instance, a cream separator concern found that they could not sell at all in Wisconsin and Michigan, whereas they sold very successfully in New England. They analyzed and discovered the conditions which explained this fact. By talking to their possible prospects, they found that a good many in those two Northwestern states had been badly deceived on another cream separator, and that, as a result, when these people advertised in the northwestern farm journals, the farmers would not believe their claims.

These manufacturers, located in the East, would never have guessed that they faced a different kind of a problem in Wisconsin and Michigan unless they had analyzed their prospects. After analyzing their prospects, they changed their tactics entirely and, instead of making the feature of their advertising the point that their separator was cheaper than any other, they turned about and made the keystone of all their copy, the fact that they would refund to the purchaser his money if the separator were not satisfactory. In that way they talked to the farmer in terms of that peculiar state of his mind. They met his objection before he got it out of his mouth. His fear, based on the fact that he and his friends had been stung on other cream separators, was knocked to smithereens by the money-back guarantee.



There are many instances which suggest the worthwhileness of this kind of an analysis as to conditions. A big music concern was selling in the city and was very successful in advertising its pianos on price argument. They tried to expand to the neighboring towns, and into the rural districts. But they found that there was not the same sort of a pull to their copy there as it seemed to have in the city.

So a representative was sent around to call on some of the farmers. He found that they didn't care so much about price. None of them wanted the piano because it was cheaper. He did find, however, that here was one big problem which the rural father and mother had to face—and that was how to keep the children from a desire to go to the city. The man went back and had his man write an ad around the idea: "This piano will keep the children at home." As a result, the advertising began to pull. The rural piano business became a success. They had analyzed the condition which determined their prospect's point of appeal.

Quite often you have to just try this and try that and try the other angle until you find out. In the meantime, you must expend a lot of money and effort to find your "Open Sesame!" If you can analyze the prospect in all the phases, beforehand, and get the formula for success, you will save a lot of money.

In almost everything that is really advertisable there is a certain formula for success—a certain line of appeal or certain avenue of getting the story to the market—which will win. Only analysis or experience can tell you what that secret is. And analysis is often cheaper than experience.

## CHAPTER XLIX

### **Analysis as to How and When.**

Endless analysis is necessary in case you are selling at wholesale, whether it be as a manufacturer or as a jobber. It would be silly for a man to decide first as to whether he would use billboards or magazines for the advertisement of his goods. You would have a good many problems before that—particularly, problems as to market.

After you have reached your decision as to how to make your goods, you must then face other problems—problems of distribution which will help decide your advertising methods. Suppose that you were about to manufacture, and had decided on all points in regard to the making of your goods. You must now analyze as to the different methods of distribution which would be possible for you to use.

In the first place, you should try to lay the problem bare in its separate elements. There are quite a few charts that have been put forth by students of advertising, which might help you here.

These charts are sort of slide-rules by which you can measure what your problems are. Particularly, they will help you analyze your product in the terms of its selling and advertising. That would entail that you analyze your prospect.

One man, by using such a system of analysis, was able to get his inquiries on a certain article at a cost of 30c apiece; whereas, another man, with the same product, failed to analyze his problem and had to pay over 60c apiece for his inquiry. The comparison went even further than that. The man who analyzed was able to make sales, which amounted to about \$30 each, at a cost of about \$3 per sale. In other words, out of 10 inquiries at 30c each, he was able to sell one of those 10.

The other man not only paid more to bring about a sale, he was also unable to get his inquiries at as low a cost. In other words, when he spent \$30 for a 6-inch ad in a certain publication, instead of getting 100 inquiries like the successful one did—thus netting a cost of 30c per inquiry—the man who didn't analyze, got only 50 inquiries from each \$30 worth of advertising, which meant that he had to pay about 60c for his inquiry. Also, for the reason that he had not analyzed, his selling expense was something like \$12 on \$30. He failed.

The point to that instance is that through analysis and investigation, the successful man found that that article could not be sold entirely through advertising. He saw that there had to be a personal demonstration to make the prospect buy. The other man had simply followed something else that looked as if it were about the same thing. He tried to sell the article in his advertisement, instead of simply seeking to get the "lead" on an inquiry, as it is called, which he could follow-up with persuasive literature which would land the order.

The analysis not only concerns the method of distribution. Also, it goes into the matter of timeliness. In publication advertising, along in July and August, the space used is far less than that used at other times of the year. That seems logical and obvious. At that time, most people are busy with vacations, and they do not, as a rule, buy as much as at other times of the year.

So the advertiser figures that people are not hungry for what he has to offer at that time. Therefore, he saves up his appropriation until they are likely to demand what he has to offer. And yet, timeliness would direct that certain things be advertised in summer and not at other times. Such facts look like simple fundamentals when, for instance, you say, "Well, a beverage ought to be advertised during July, August and September," perhaps, conditions, make, or analysis, determine otherwise.

In other words, when a manufacturer is about to decide on an advertising campaign, he not only has to decide what is the best way to distribute the goods, but he also has to decide if July, August, September, May or when is the best time. He must ask: "Is this something I had better advertise twelve months of the year, or is it better to advertise it for two months and skip for three?" All these questions must enter in and they can only be decided on the

basis of a very strenuous analysis as to the timeliness-element. And that analysis must be thorough. Superficial analysis is as bad as none. For instance, a manufacturer thought that the summer time was a good time for his medicine, because the doctors said so. He planned to go into an advertising campaign during July or August. But on finding the total amount in this class of remedy, that was sold in those months, he found that he had better keep his money until later.

In the automobile field this question of timeliness is being fought back and forth all the time. Many say that the time to advertise automobiles is in the summer, because then the desire is keenest for an automobile. Others say that those who are able to buy automobiles are away at that time. Then they do not read as they do in the fall and winter. To get some information on that point, several automobile factories have sent out to all the owners of their products long question blanks called "questionnaires." On these they have tried to get the owners to say at what time of the year they are most likely to be interested in the question of a new car. Such analysis is expensive, but, like almost all analysis in connection with advertising, you will find it will more than pay in the long run.

## CHAPTER L

### **Analysis and Mail-Order.**

After you have analyzed your product and prospect, and all the conditions which surround both, you will be ready to **decide** on your method of distribution. As a wholesaler or manufacturer, your first impulse may be to seek to sell to the ultimate consumer direct.

That is the usual temptation. Why? Because the successes in this phase of mail-order business are so romantic. They tower over even the largest retail giants. They invite the man of imagination to go and do likewise.

But beware. There have been many many millions lost in the chase for mail-order fortunes. If you have not the resources to wait and wait, you had better use the usual methods. And if your product and merchandise do not happen to suit the mail-order method, you cannot possibly succeed with that plan of distribution, altho you may win out handsomely in selling through dealers.

Let us suppose that you are to manufacture shoes. The mail-order plan is selected. You tell folks what you have and ask them to order by mail. Can you market your shoes successfully in this way? The public knows how the shoes are made. They know they are about the same as shoes they have bought at their department store at \$3.50. If you offer those shoes for \$2.50, providing



you prove you are reliable, people may send for them because they know the value and they can compare.

But if you had goods whose value was not so obvious as in the case of shoes—even tho they might be really cheaper in price—you could not sell by mail, simply for the reason that you could not make the people see and appreciate your price argument. Take, for instance, investment bonds. There has been considerable advertising of these in the general publications.

Unless those bonds were government bonds or something of similar obviousness of value, you could not sell them to the general public unless you explained the bonds to the prospects personally. For very few people outside of the investment people know just how much a certain kind of bond should cost. Consequently, when you say in your ad that your bond is a fine opportunity to make money, the average person does not understand. They are not able to say to themselves, as they would in the case of something of known value, such as shoes: "This is worth so-and-so. At the price offered in this ad I can buy to my profit."

There is another element which you have got to consider before you decide to distribute your product through any system of direct-by-mail. Remember the factory that was not content with a \$300,000 business, selling through the dealer at a minimum profit to themselves. They thought that if the dealer could get \$5 more than he paid for this product which they offered, then there was no reason why they could not get \$4 more from the public than they were getting from the dealer for this article. And so, without further consideration, they embarked on a mail-order campaign. The first thing that happened, of course, was that their customers—the dealers—left them for good and all. The dealers were mad. They did not like to have this factory say to the people, "Don't buy from your local dealer—buy direct from the factory and save money."

Consequently, there was no chance that this manufacturer would ever get back those retail dealers on whom they had spent so much time and money. As far as the public was concerned, they found that they got some orders from customers by mail—but not enough to pay for the cost of getting the orders. Success was further precluded by the fact that what they were selling possessed no "repeat" quality. In other words, during a lifetime, a person might buy two of these articles—say one now and one twenty years from now. Consequently, even if the manufacturer gained a family as a customer at an expense of two or three dollars' worth of advertising and selling to bring that customer onto their books, even then that customer could not give that manufacturer any more business for twenty years. Consequently, the cost of getting a purchase would have to be all swallowed up in that first sale. Each sale they made amounted to less than \$10. The gross profit was less than \$3. The cost of getting the mail-order was over \$3. The concern failed. They had tried to conquer the world by mail-order.

But, like thousands of other such disasters, they found that the iron-hand of economics, decreed that the mail-order method was not the avenue to Fortune after all.

## CHAPTER LI

### How About Mail-Order Method?

It is true that there have been many dismal failures in the mail-order field of business. That is largely because so many have sought to emulate the giant successes. And there have been some tremendous achievements through the mail-order method of distribution.

The Sears, Roebuck Co. of Chicago sell over one hundred million dollars' worth of goods every year. Ten years ago they were of mediocre success. Simply through a cumulative element—through a repetitive piling up of business—they have gone from a comparative failure to a pristine success. Today they do the largest mercantile business in the world.

The Montgomery-Ward people sell nearly fifty million dollars' worth of goods each year. These people can offer prices, too. They are able to buy in such quantity that they get their goods at rock-bottom cost. They sell on bargain appeals.

Tests show that these mail-order houses answer requests in phenomenal time. A catalogue is mailed the day the inquiry is received. Personality cannot enter into this kind of selling. The sales must be made simply on price and on service. Some mail-order men try to sell on personality. All their ads bustle with big "I's." With self-photos they seek to instill a personality into their advertising and hope that it will charm people into buying. But personality does not seem to work as well in mail-order distribution as do the elements of price and service.

Usually, the big mail-order house has a diversity of merchandise. Sometimes, however, the business is concentrated along a single line, such as wearing apparel—especially suits, cloaks, coats and goods of that kind. There is one company, using the mail-order method, which sells thirteen million dollars' worth of clothes every year. Many others in the same general line sell over a million dollars a year in the same way.

These concerns sell simply by presenting a picture and a price. They make it easy for the prospect to sit down by the evening lamp and see what pretty clothes she can get for what seems to be so little money. Women think they know about things of that kind. They think they understand clothing values. Therefore, they believe they can readily say how much they will save. Consequently, they do not hesitate to buy by mail.

There are still different kinds of tremendous mail-order successes. Instead of the appealing by price-argument, some mail-order institutions, known as premium houses, put the saving that they claim to make for purchasers in a round-about form. For instance, they will say: "You would have to pay 5c for a box of Uneda Biscuits if you bought them at the corner grocery store. Buy them from us and we will give you 5c worth of hair pins in addition." That is the principle of the premium system upon which this kind of mail-order house works. The idea that is intended is

that they give double value for the same amount of money—not by giving half price, but by throwing in a premium gratis.

Another big element that makes such businesses so successful is that these premiums are given only with orders of certain size. That tends to make the average sale larger. The bigger the average sale, the lower the average selling expense. The lower the average expense per sale, the more feasible it is to sell by mail.

The lure of the mail-order method is largely that if you can work the direct-by-mail system successfully in one state, then you can extend to cover practically every state in the Union. Thus your ultimate possible business has the country for its field. But remember, there are certain things which demand so much explanation that you cannot sell them solely through advertising literature. And remember, that many things are of such small profit per unit that they cannot be marketed by mail unless your average sale can be made of large total. And remember that, nowadays, the public is less likely to think goods of better value simply because they are offered by mail.

## CHAPTER LII

### Can You Sell Both Consumer and Dealer?

Can the producer straddle the distribution question? Can he enjoy the long profit of the mail-order system, and at the same time get the volume of dealer distribution?

Such a combination is very seldom used, although there are some big examples of its employment. The reason is that if a producer tries to go to the public through mail and thus cut out the dealer, the dealer is antagonized and refuses to buy from the producer. Thus the dealer refuses to handle the producer's product and won't do so unless he absolutely cannot help it.

Yet there are some successful straddlers. A certain mattress is about the biggest example of this system of dual distribution. This manufacturer sells his mattress by mail for \$20. The same mattress will sell to the dealer for \$10. Thus he sells through the dealer, too, for the dealer is able to sell quite a few such mattresses as long as he can afford to sell them for \$15, whereas the regular price which is advertised in the magazines is \$20.

But the dealer does not like to sell this mattress. In fact, in many furniture stores throughout the country, you will find that the dealer has in the back part of his shop an advertised mattress that he has opened up—just to show the customer why she does not want an advertised mattress. The dealer tries to prove this other mattress—which the woman can buy for \$12—is just as good as this one which she has come in and asked for at the price of \$15.

The dual method is a mighty dangerous system of distribution to try. For instance, suppose you make furniture. There are 50,000 possible dealers. Suppose each of them would put \$100



worth of your goods into his stock each year. That would mean an annual volume of \$5,000,000 and at the barest manufacturing profit, such would be a mighty lucrative business.

Now, suppose you decided to sell some of your furniture by mail. An advertising appropriation of \$20,000 in the magazine might bring you 20,000 inquires, if you were lucky. If your luck continued you might sell 10% of these. Suppose you did sell to 2,000 customers. Their orders would not average \$100, like those of the dealers. If they averaged \$25, that would mean a total business of \$50,000, and even if your profit was many times as large, that would not give you as much net income as the through-the-dealer distribution.

But the point is that if you tried to sell by mail this way, you would enrage the dealers and undermine the through-the-dealer business. Some experts recommend the direct method as a beginning and argue that this will quicken your distribution, so that, later, you can enlist the dealers and adopt the ordinary system of dealer distribution.

Meanwhile, however, you may be advertising broadcast, and each dollar spent cannot possibly have the efficiency that it would possess if put in a place where the goods could be bought.

## CHAPTER LIII

### **Direct-Through-Agents Distribution.**

The big point about a direct to the consumer system of distribution is that such makes possible a relationship with the ultimate user. When you sell through the local dealer, he exercises control and has the manufacturer, more or less, at his mercy.

There is a way to deal with the consumer and yet get the extensive volume that comes from having your goods conveniently at hand, so that the consumer does not have to buy by mail. This compromise method is the direct-through-agents system.

This is employed by a lot of well-known companies. For instance, typewriters, as a rule, are sold through the manufacturer's own salesmen. If you were in the market for a certain brand, you could buy it, in your town, only at the company's local branch office.

You would have to deal with the manufacturer's own salesman. The reason they have their own representatives is, that in order to sell specialties of this kind, a man must know a whole lot about such machines—much more than he could possibly know if he were also selling bicycles and desks and other things. He has to be a specialty salesman, and therefore it is necessary for such manufacturers to have more than the finest advertising they can buy—more than the most powerful follow-up literature that man can create. They have to rely on the personality of the best trained salesmen they can find, if they are to sell their machines.

It is the same way with most automobile factories. They make, advertise and establish a sort of prejudice in favor of their car. They may also follow up with letter after letter. But in order to get you to spend that money, which you otherwise would not spend, they have to persuade you very energetically through salesmen—through personality. And, the automobile salesman **must** know automobiles and know them well. He has to know his car so thoroughly that he must devote eight hours a day, year after year, in order to learn about that one car in order to sell it well.

Quite a few shoes are sold by this same method. Some factories, for instance, get rid of most of their output through their own stores. They cannot sell by mail with much success. In the direct system they would have to get people to write in for their catalogue. And then they would have to prove to them why they should send in an order, on the basis of the choice offered in the catalogue.

In the direct-through-agents system, you need not have to rely on mail nor advertising literature. All your publicity needs to do is to establish that atmosphere which makes people want your goods. Then, the prospect is taken care of by the salesman who completes the sale.

Not only is it true that your choice of method of distribution will help determine what kind of advertising you will have to do. Also it is true, in a corollary way, that the results of an advertising plan may automatically necessitate a certain system of sales. Suppose you were to make the public want your typewriter, for instance. Then you would have to find out the names of the specific individuals who are your prospects—who are in the market for something of the kind which you offer. Then you would follow them up by means of booklets, and thus, by mail, you would try to sell those who seemed likely to buy. Your salesmen would be so valuable that it would be cheapest for you to spend this 30c or so, per prospect, on advertising literature, so as to get them to think fairly well of your proposition. In other words, you would economize if you did not make your salesmen spend their time to accomplish the same thing which could be accomplished by advertising.

Advertising, however, is most effective in connection with a direct-through-agents system, when it is worked after the Ford fashion. As you have undoubtedly noticed, this company uses the newspapers to create a desire for their car, so as to grease the way for their salesmen.

## CHAPTER LIV.

### **Producer, Jobber, Dealer Distribution.**

Although there may not be a majority of cases by which the producer sells his goods to jobber, thence to retailer, still the bulk of goods, taking it all in all, are sold in that way. Practically all groceries are sold by this method. Practically all druggists use this

plan of distribution. Hardware—particularly the little things—are sold by this same system. On items, on which it is necessary for the dealer to save store space, this system is used. Here the jobber fulfills a real function in carrying the goods for the dealer.

For instance, suppose that on Main Street, in the crowded retail section, you have a retail hardware business. If you had to carry in your store all the stock that you would have to buy in order to get quantity prices, you would probably have to have three times the floor space, which would cost a tremendous amount of money. Whereas, a wholesale store on a less expensive street could carry their stock so cheaply that the cost of goods, plus storage space, plus jobbers' profit, would total less than the factory cost, plus the cost of the retailer's expensive floor space and other fixed charges.

In a through-the-jobber-system, it is necessary to create an automatic flow of goods from jobber, to retailer, to consumer by creating a consumer demand. For instance, let us take the case of breakfast foods. Some of these manufacturers very seldom go near the retail dealer. They may pat him on the back now and then so that he will not oppose their product. But, they do not worry about the retail dealers, because they feel that the retail dealer will sell just as much as the public asks for. Nor do they bother much about the jobber. They believe that he does not perform any personal function in his part of the distribution.

By using jobbers, a factory can do away with the need of warehouses. By this system, it is also possible for the manufacturer to have fewer customers on his books. He can have one big account of the retail dealers. In return for this warehousing and bookkeeping function, the jobber gets about 70% discount. The manufacturer absolutely depends on publicity to create the flow of his goods.

Think how necessary it is to have a distributive chain between the consumer and producer. Suppose you wanted a package of cereal. Suppose you had to write to the manufacturer and ask him to send you a package. There would be a cost of seven or eight cents for the mailing. The manufacturer certainly could not afford to sell his goods as low as he can to the jobber in car-loads. And he can sell to the jobber at lower price than to the dealer. For one thing, the freight rate would be three or four times as much on a less than car-load order to the dealer, than on a big shipment to the jobber.

For their distributive system, some producers absolutely depend on the jobber and the dealer—especially for the performance of those mechanical functions by which they simply carry the goods, have them on sale. But as regards the sale of goods in the active sense, they rely on their advertising to skip over the heads of the jobber and dealer right to the consumer, to the end of making them want the goods so keenly that they will make their dealers carry them. The dealer then will force the jobber to carry them, and to keep them in stock for the dealer's convenience. In that way, the jobber will be forced to buy.

In this system, advertising is at its height. It is the lifeblood of this method of distribution. Without it the whole system would fail. It is the advertising which makes possible the sale of the



goods from the producer to the jobber at the price that the producer sets, because the producer does not care what the jobber thinks of the worthwhileness of selling the goods to the dealer. Virtually, the jobber almost has to sell the goods to the dealer whether he wants to or not.

However, you may have to cultivate the jobber and dealer in instances where it is possible for the dealer to shift the consumer's desire from your product, which the consumer asks for, to some other, on which the dealer may make a few cents more per pair. If yours, then, is an article which is liable to substitution, you must also pay some attention to the dealer. In that event you may have to stimulate the dealer in your favor. But, on a patented article, which has no competition, you need not worry about the dealer, because he cannot switch the consumer over to something else.

## CHAPTER LV

### **Distribution Through Exclusive Agencies.**

There is another system of distribution by which the producers have their own agents and their own retail stores, although they also sell in practically every hamlet in the country wherever they can get a grocer or a druggist or a confectionery store to put their goods on the counter.

This is the system of many of the big candy companies. They have their own stores in some places. In other places they sell through the independent dealer's store. In each locality, you must decide which way you want to use. If you, as a manufacturer, have your own retail branch, then the other dealers in that community feel reluctant to have to compete at retail with the manufacturer himself. Therefore, they would be unlikely to buy any goods from that same factory.

In a system of this kind, by which you install your own retail outlets in some communities and use existing dealers' stores in others, your advertising must be versatile. First, it must create a favorable atmosphere. As to its further details of method and purpose, particular conditions must determine.

For instance, there would be the question whether as manufacturer or jobber, you would appoint independent dealers as exclusive agents. This would mean that in a given locality, where you have no retail store of your own, you would have to choose between the two that are now there. One is run by Frank Smith and the other by John Jones. Suppose your product is a certain kind of laundry soap. Your salesman goes to Smith and says: "Here, you be our exclusive agent in this town. We won't sell to Jones at all. Therefore, if you teach your customers that our soap is best, they can't go to Jones for it, because Jones won't have it. So, you see, it will be worth while for you to recommend and push my goods." That is the idea of a system which includes the principle of exclusive agencies by which you sell your goods to only one dealer in each locality.

The objection to this method is that when you go to Smith and sell him your soap and say that Jones can't have your soap, you cut down your possible market. You decrease the amount that you can sell. Each dealer has 500 customers, let us say. You get only the 500 possibles that Smith has. The 500 customers who deal at Jones' are excluded as prospects. And yet, to the 500 customers that your chosen dealer has, you will probably sell more soap than if Smith did not handle it exclusively. Because, Smith now recommends it, and more of his own customers will probably buy than if Jones, too, had your soap.

There are certain things which it is necessary to sell through exclusive agencies. Fine furniture—particularly sectional book cases—seem to be in this class. Such, as a rule, are sold solely through exclusive agencies, for the reason that each one of them has broad competition. Each of these manufacturers must fight competitors who seek to sell at much lower prices. The persuasion of an intelligent salesman on the floor is required to make people willing to pay the extra money that they have to pay for those particular articles as against something nearly as good that they might get for less money.

As a rule, the manufacturer who sells his goods by this exclusive agent distribution plan, does not try to work the same scheme in a big city, for the reason that here the dealers are not in such personal competition with each other. In the small town two or more dealers might be fighting each other tooth and nail, so that if Smith handled your goods, that might be one reason why Jones would not want to.

That is the negative reason for a one-dealer-in-a-town sales system. The positive reason is that a salesman can get a dealer's active co-operation if he lets him have the line exclusively. That would make a very good reason why Smith would want to sell your goods. Therefore, it follows, that this exclusive-agent distribution plan works best in the smaller places where there is a personal competition among the dealers.

Where people figure carefully on the purchase of a particular commodity, there you find the persuasion of a personal salesman necessary. To get that factor in your favor, you must have the active co-operation of the store in which your goods are sold. The ideal of this kind of personal salesmanship is possible only in factory-owned stores. The next best way is by exclusive agencies. In some cases, a combination of those two plans, together with general retail handling in the biggest cities, may prove to be your best method of wholesale distribution.

## CHAPTER LVI

### General Retail Distribution.

The purpose of an exclusive-agency plan of distribution is to get the dealer to back up your goods enthusiastically. If he does not do that, you lose. It would be better then that you had two different dealers in the town rather than just one. So to make your

exclusive-agency plan win out—you want to keep the dealer continually stimulated to the virtues of your products. And that, as a rule, would be done through house organs and circular letters and so on to the dealer, as well as by personal salesmen.

In that particular system, the manufacturer sometimes virtually finances the dealer. In some case of exclusive-agency distribution, the manufacturer will say, "Here, you put my goods in your store. You won't run any risk. If you don't sell them, I will take them back. If you do sell them, you pay me such-and-such a price for such as you sell." That is what is known as "putting goods in on consignment."

But in the usual plan by which the manufacturer sells to all good dealers and the dealers sell to the consumer, the dealer takes all the risk. He is in business absolutely for himself. He buys from the manufacturer and that is where the manufacturer ends his part of the transaction. For the dealer then takes over the task to sell those goods. He sells them for whatever price he wants to quote, and on whatever terms he wants to offer. The merchandise is the dealer's property, without strings of any kind.

This kind of distribution must concern itself with the consumer, also, if it is to be a giant success. Because, if every dealer in a town, for instance, handles your soap, no dealer is going to particularly push it. So, in order to create a demand that will make the consumer ask for your product, you must advertise to the general public.

Still, by this system, however, of getting every possible dealer that you can to buy the goods from you and then sell them, you are able to get your goods into the greatest possible number of stores, if your price is right. If your possible territory is limited this plan is almost necessary. For instance, suppose you put out a line of dining room chairs. According to the way the freight rates are fixed, you cannot possibly sell any dining room chairs in Nebraska, if you have to ship from the East, because you have got to charge the dealer there so much more for your chairs than does the Chicago manufacturer. In other words, you have got to add on to your prices so much more so as to take care of the freight rate. Nor could you sell in Tennessee, because there the Chattanooga manufacturer would probably be able to sell a chair for \$4.50 that you could not offer to the dealer for under \$5.00—on account of your handicap of freight rate.

As a rule, when you sell by this general-dealer method you have got to take the least possible profit. The only reason a dealer will push your goods if all the other dealers handle them, is that he can make more money on your goods. Your soap, let us say, sells at 5c and costs the dealer 3c. Another soap costs the dealer 4c and that, too, sells for 5c. Another soap costs the dealer  $3\frac{3}{4}$ c and that also sells for a nickel. The usual dealer will sell your soap in that case whenever he can, because then instead of making  $1\frac{1}{4}$ c he would make 2c, because he would get your soap at 3c, instead of  $3\frac{3}{4}$  or 4c.

Through price then is about the only way that you could get the dealer to sell a lot of your goods if you do not enlist him in active support by granting him an exclusive agency. To sell on price, pulls your profit down to the lowest possible bottom, because if you



sell that soap at 3c, you may be making only  $\frac{1}{8}$ c per cake, whereas if you were to get  $3\frac{3}{4}$ c for it, you would be making nearly 1c on every piece.

If you rely on the dealer to push your goods for no reason other than the extra large margin he will get through selling yours, you must cut your profit to the bone to make that possible. If you do this, a competitor may cut under you, and your business slides away unless you in turn go under him. That will either invite inferior quality in production, or heavy factory losses for you to swallow.

On the other hand, if you give the dealer a fair margin, and make him sell your goods by making the public buy them from him, then you are constantly building up an indestructible asset of goodwill, because to create that despite-the-dealer demand, you would use advertising. Advertising would not only thus insure fair business profit to you as a producer, as well as to the dealer, but would also insure the consuming public against any letting down of quality.

## CHAPTER LVII

### Advertising and Dealer Distribution.

The manufacturer who sells every dealer is tempted not to advertise. He is tempted to give the extra margin profit to the dealer and thus get the dealer to sell a lot of his goods—therefore, to buy more and more. This will keep the factory busy, even though what is sold is sold at but little profit, if any, for the manufacturer.

Even then, it would be necessary for you, continually, to drive home to the dealer the fact that he will make more money if he sells your goods. Here enters the necessity for a lot of so-called dealer literature. This includes the house-organ; a publication goes to the dealer periodically, and tells the dealer why he should tell his clerks to sell your soap whenever they can; why he should put your soap out on the counter and in the window; why, in general he should stimulate the sale of your soap in his store as much as possible. Of course, your appeal would be on the basis that this co-operation would mean money in the dealer's pocket, for the reason that he would make so much more on your soap than if he sold some other kind on which he did not enjoy so long a margin of profit.

There are lots of different ways by which this method of general dealer-distribution may be stimulated through advertising. There is the general campaign carried, for instance, with Fairy Soap. By this you would seek to keep your soap ever before the public so as to create a demand which would make the dealer sell your product whether he makes 1c per sale or whether he makes  $1\frac{1}{2}$ c per unit. Such a campaign, as a rule, will require tremendous resources, because if you spend \$150,000 the first year to create a popular demand for your soap, you may not clean up enough profit to pay for that advertising. The advertising will be paid for by that cumulative repetitive demand—the snow-ball-like building-up of a business that

comes from the fact that the first trial so satisfies the users that they buy more.

Most manufacturers have neither money enough nor faith enough in their product to try to establish a demand in that way. Therefore, they depend on that more cautious, more simple, and often more perilous system by which they sell to the dealer at little or no profit and depend upon the dealer's covetousness to make him create your demand for you by getting behind your goods on account of the extra retail profit they offer.

For such goods as can be shown in catalogues, such as furniture, etc., such printed matter takes a large part of the advertising appropriation when this method of consumer-less distribution is used. These are really but part of the sales effort, however, because they merely aid the traveling men in getting stock into the dealer's stores. For some of these catalogues, the dealer has to pay \$50. But, if the dealer sells enough goods from that catalogue without having to buy those goods from the manufacturer until after he gets his order from the consumer, then the catalogue is probably worth \$50.00.

There are two ways to get your goods forced out to the public if you use this general dealer system of distribution. One is to create consumer demand through general advertising. The other is to get the dealer to push your goods on account of the fact that he will make a little more money on your goods. The former method means a progressively large and secure volume of business. The latter involves many perils for producer, dealer and consumer.

## CHAPTER LVIII

### How To Get Distribution.

After you have found what system of distribution you want to use, you could then line up a plan for a national campaign. This usually takes months and years, although there are some cases, like Wrigley's Doublemint, in which complete distribution was secured in sixty days through newspaper advertising.

The aim of a national campaign is to sell the greatest possible amount of goods. To do that it is necessary to create the greatest possible demand for the goods on the part of the consumers. But after you had created a demand for the goods, your campaign would fall flat if you had not taken care of the other factors which would facilitate the fulfillment of the demand created.

For instance, if you simply went into the magazines and said that your soap was the best because of specified reasons—and that it was only 5c a cake instead of 10c. Still no matter how hard you pushed your soap in this way nothing would come of your work if, in the meantime, you had not built up your machinery of distribution.

The jobbers should have your soap in their warehouse ready to let the dealer have a stock before the consumer went to the dealer and asked for your brand. In a way, this system might involve that the demand for your goods would, of itself, force the dealer to carry your goods to satisfy the consumer. In turn, this would force the jobber to carry your goods to accommodate the dealer.

There are several ways by which you might create this consumer-demand. For instance, you might adopt a campaign which would call for full pages in national weeklies, or large space in general magazines, or extensive use of street car cards. Then you might gather your sales organization and say:

"We will start to manufacture 'Such-and-Such' soap next month. We will advertise it in this way. Most people will want so good a soap at so low a price. We will tell the public about it in this strong way. So you go out and stock the dealers."

The salesman goes out. He has copies of the proposed ads on a big sheet and he tells the dealer something like this:

"Here's a new soap. You get it for  $3\frac{1}{2}c$  a cake and sell it for 5c. That makes a good profit for you. Moreover, you are going to sell a great deal of it because look at all the advertising we are going to do. A lot of people will come in and ask for the soap. Better take a couple of gross."

The dealer may order a few gross. Then the salesman goes around and sees the other dealers. At the end of a week he may have about 50 gross on his order book. Then he goes to the jobber in that particular section and tells him what he has done. The jobber offers to take over the orders for those local dealers. He also orders an additional 20 gross, on the expectation that the dealers will want more as soon as the advertising begins to pull the soap off their shelves.

Such a system of distribution in advance of demand was in vogue some years ago. But unfortunately, or perhaps fortunately, a good many of those promised avalanches of demand never came. The dealer who put the goods in his store found that the advertising would cause hardly a dozen or so to move. He took his medicine. But, when another salesman came around with a similar proposition he would say: "Well, I will take a dozen and if it goes the first day or so I can get another dozen from my jobber."

## CHAPTER LIX

### Step-By-Step Distribution.

The over-stocking of dealers on promise of consumer demand to come is almost obsolete. In its last analysis, such a system is unbusinesslike. Yet, there is a method which is even worse—that is to run your advertising in the big general publications without first making sure that the consumers can get your goods from the dealer when they ask for them. The dealer might thus be humiliated by



saying that he did not have your advertised soap. And he would be apt to ask his jobber for 1-6 of a dozen or as many as he actually needed. But this method of letting distribution follow the creation of demand is of such tremendous waste that it is very seldom used.

Suppose, for instance, that you were spending \$5000 for a page in a national periodical. Suppose in a town of 10,000 there are 500 people who read that paper. Suppose 50 of them see your advertisement and go to John Smith's grocery for a cake or so. If they do that, they will probably do so the day after they see your ad. Smith will not have your soap, so the consumer is apt to say, "All right, give me the usual kind." And next week when the dealer has your soap, Mrs. Consumer will have forgotten your ad. Therefore, all the money you spent in that magazine in that town in order to get 50 people to go to that store, would have been wasted.

A safer and surer method to secure distribution is by a slower way—by which you get your goods into a dealer's store on the promise that you will use newspaper space in his town. If you work this system—town by town and state by state, you can eventually get the country covered.

The dealer's personal experience with your goods and through the personal connection that he will have with your brand as a result of the advertising of your goods in his own local newspaper over his name—these factors will cause him to co-operate for the sale of your goods. Then, if you decide to make an appropriation for the broad general mediums you will not be so liable to leaks in your advertising effectiveness.

In marketing a new soap, you could not get most dealers to put in a stock, unless, consumer demand required that he make such investment, or, unless your goods were to yield him a bigger margin than he originally could get. This would probably mean that you would have to sell your goods to the dealer for less money than you ought to—or it would at least mean that your profit would be cut to the bone.

But, if you said to the dealer: "Here is some advertising that we will run in your local paper," then the dealer cannot help but stock your goods to some extent. If his name is to go under the ads, then he will probably stock quite liberally. Thus by offering newspaper advertising you can get your distribution well built up, step by step. How much better is this method than the old system of persuading dealers to stock up through the promise of general national advertising to come. When the newspapers are the basis of a campaign, the dealer knows what the results will be for him.

So if you use the splurge method by which you seek to force distribution by blanketing the nation with periodical advertising, do not overestimate results. In the long run, such a method may win out handsomely, although the first few years may show more advertising expenditure than sales-income. But, if you are content to develop your market gradually, step by step, with newspaper advertising, then, as fast as you get one territory yielding a profit, you can use that sales-income to start your harvest in another field, meanwhile keeping your first soil well fertilized with publicity.

## The Salesman Who Knows Advertising.

In a general, through-the-dealer plan of national distribution, there is the question of sales organization. Sales organization is not only important, but, also, it is primary. This is one of the first considerations.

You have your product and you have your field. Now, you must find out how to distribute your goods so as to put them on hand for the consumers to get them when your advertising has created a demand. You must decide this sales question before you decide any question as to medium or copy or any of the other advertising details.

Some of the biggest successes in advertising have had as their keystone this efficiency of sales organization. Salesmen, more and more, must know advertising. That is why many in advertising ranks today, engaged in work along advertising lines, are former salesmen. Part of the function of the man in the field selling goods is to make the dealer understand advertising, so that he will know how this advertised article will be better for him to push than one that is not advertised.

The salesman, in such cases, takes the argument from mere quality of goods, or mere price, to the question of how much can the dealer make from the goods. In other words, the question of profit to the dealer becomes paramount. That always involves a question of the advertising's results—whether that advertising be national and general, as applied to the dealer's interest, or whether it be localized and done over the dealer's name. And so, in connection with the advertising campaigns in which it is hard to get the teamwork of the dealers, the necessity frequently arises for the manufacturer to train his salesmen in the principles of advertising.

Although it is necessary for the salesman to help personally to make the advertising effective, it is also often true that advertising is the salesman's best friend. In many schemes that have been put out for the stimulation of the salesmen, the power of advertising has been the basis. By this plan, the salesman would have something more to present than just the goods and the price. He could also offer some real help by way of advertising aid. For, the broad-minded dealer is more interested in the possibilities of his advertising than any other phase of his business program.

From the salesman's viewpoint, he helps himself by enlisting advertising in his efforts. The usual salesman can only discuss quality, and price, and other things which have to do with the seller's side of the fence. These considerations are all in terms of "me" and "us." So they do not strike the selfish ego of the dealer. But the salesman who sells on the basis of advertisability of his goods, or the advertisedness of his goods, talks about how much more economical it will be for him to handle them, for the reason that so much less effort will be required in the selling.

As a result, the salesman who sells in that way, talks about the dealer's side of the fence. He talks to the dealer in terms of "you" and "your"—rather than of "me" and "us." And, every dealer, being human, is more interested in "you" and "your" than in "me" and "mine."

So the salesman does best if he sells on the basis of advertising. For if he knows the rudiments of advertising in a way that enables him to help the dealer he is unique. He is the man that the dealer is glad to see. Surely, this asset helps the salesman because the dealer cannot help but feel that such a salesman is thinking of his (the dealer's) profit. Therefore, this type of traveler is more likely to sell a dealer, than if the whole atmosphere were fraught with the "me" and "mine" of the manufacturer.

## CHAPTER LXI

### Sales Advertising Co-Operation.

Quite often the trouble with advertising is a lack of co-operation on the part of the sales organization. Many failures can be traced to that cause. For if a sales organization does not hitch up to a publicity campaign, the advertising may flunk.

Still, there is danger that the sales organization may overestimate the ability of the advertising to move goods. In the old days when national advertising first began to have its fling, salesmen would exhibit great big sheets, one side of which might show the front pages of a number of magazines and thus prove the immensity of combined circulation, while on the other side there would be pictures of the ads which were to be run.

The salesman would spread this great big sheet out in front of the dealer and tell him that this meant a land-slide of demand. The dealer would not know. He might be overcome by the mystery of this thing called national advertising, and agree with the salesman. Thus, he might put on his shelf a lot more goods than he ought to.

As a result, if these were packaged goods, they would soon get musty. People would not want packages that looked dirty. Thus, in that way the force of the advertising that was done would be negated. And the dealer, mad at those shop-worn goods on his shelves, would berate advertising because of his disappointment.

That abuse of advertising, on the part of the sales force is now pretty nearly a thing of the past. The American dealer today can pretty well estimate how much demand there is going to be on the basis of a certain advertising proposition. Anyway, he knows that most of the goods which are advertised in this national way, can easily be got from his jobber. Consequently, he puts in but little stock. He can get additional goods so quickly that he need not pile up his shelves with stock.



To overcome this tendency, by which the dealer buys sparingly, some manufacturers have abused advertising in another way. Their salesman goes to a dealer and says "We are going to run this advertising campaign this Fall. You had better stock up." When the dealer answers "Well, I'll take half a dozen and if they go fast, I can get a gross of them within a day from my jobber," the salesman says: "Well, if you will buy a gross from me now, I will put in an extra dozen free."

That is called a "free deal." The purpose is to make the dealer fill his shelves so that he will put all his might into getting rid of your goods and in that way exercise a positive co-operation. But as a rule, this turns out the opposite way. The dealer forgets that he got an extra dozen by buying a large quantity. He remembers that he has all those goods on his shelves and that they lose in value every minute they grow dirtier and staler. Therefore, he forms a prejudice. He is apt to get sick of your goods and close them out at a price. Then, in the future, he will try to sell your competitor's brand instead of yours.

According to certain investigations, it would seem that the dealer's co-operation is vital. Some statistics show he is in control. Based on a large number of cases in Chicago, it was found that in 55 instances out of 100, the dealer was relied upon to decide what brand of a certain kind of goods the consumer would buy. This power of the dealer to turn the desire from one brand to another has largely influenced the trend of advertising thought. It has caused many manufacturers to localize their advertising in the newspapers, and to put their publicity over the local dealer's name.

A dealer's co-operation can be made sure of if you connect his name with your localized advertising. Also, you can use such advertising as a means to increase the efficiency of your sales organization in their work with the dealers. For instance, if you have a soap to put on the market, instead of spending \$50,000 in a national weekly, and \$20,000 in a general magazine or so, you can develop the New England States, New York, Pennsylvania, Ohio; this year and take care of the other states as convenient.

In this Eastern section, you have fifty million people. You can divide your appropriation among those fifty million people and find how many inches of copy you can afford to run in the best newspaper in every town in which you get a dealer. Your salesman can go to Mr. Jones of Lockport and say "We are going to run these ads in the Lockport Union-Sun. We think that they will sell for you 300 cakes of our new soap and also bring other trade into your store. We will put your name under this advertising and will tell the Lockport public that our new soap can be had here." Mr. Jones will order some soap. He will not try to change the mind of those who come in for that soap, because he has publicly announced that he keeps it and thus he has, at least passively, recommended its quality. So you are sure then, at least, that you will not have Mr. Jones' antagonism. You are also sure that Lockport people will know where to get your soap. Moreover, you may feel fairly certain that Mr. Jones will continue to co-operate as long as your soap satisfies his trade.

## How Advertising Helps, Help Salesmen.

The salesman who has no advertising assistance to offer, can still increase his efficiency by the use of advertising knowledge. He, too, can sort of win the dealer's favor through the fact that he sells on the basis of the advertisability of his goods. For, it is only natural that your salesman can do better if he tells the dealer how your soap will bring people to his store and how he can advertise it as a great big bar for 5c in a way that will advertise his store in general. Talking thus in terms of the dealer's own merchandising problems and bringing out the points that will make it seem wise for him to handle your soap, the dealer will be more apt to think of your soap the next time his general soap stock is low. So in this way, this indirect use of advertising by your salesman will help him both in his present and repetitive selling.

The advertised article, quite often, is a guaranteed article. A guarantee, after all, is only a sort of an advertising statement of quality. For the guarantee simply announces in an untechnical way a summary of the virtues of the article. When knitting mills guarantee their hosiery, they might tell at length how it is made of certain material, on certain kinds of machines, under certain conditions, and packed in a certain way so that they can afford to take the risk of making good in case said hosiery does not last as it should. But instead of going into all those details, which would all be on their side of the fence—that is about themselves—instead of that they simply make an advertising statement and say that if the goods don't last for a specified length of time, they will make good.

In some fields this guarantee idea seems to have been overworked. So many things have been guaranteed, that no longer does the fact of a guarantee arouse interest as of yore. And yet, even today it is often the best method by which to present the arguments of quality, because the guarantee is so final and so convincing. For the guarantee shifts the risk from the buyer to the maker.

The guarantee is an advertising feature designed to help out both the selling and the advertising of your product. It is not merely a negative talking point which removes the possible objection to quality at one stroke, but also it is positively persuasive in that it creates an atmosphere of "you"—because it talks in the terms of the interest of the prospect rather than of the person who seeks to sell. This not only energizes the advertising in reaching the consumer, but also helps the sales force in reaching the dealer.

Advertising increases the efficiency of the salesman's work with a given dealer even when he is away. If the advertising is of a localized system—for instance, with newspaper publicity appearing over the dealer's name—then every day that that publicity appears there is an influence on the dealer. He both sees the ad in the paper himself and therefore thinks of your soap, and also people come in and say: "I saw your ad in today's paper. Give me a bar of that new soap." This sort of tickling of the dealer's interest is almost as effective as if the salesman were to call him by

'phone each time and say: "Don't forget to try to sell our soap if you can."

So the salesman who has advertising behind him, has a teammate that works for him with the dealer, even when the salesman is not there. Likewise, the advertising that is done by the house direct to the dealer, works for the salesman, too. House organs and circular letters tell the dealer by mail, the arguments which the salesman would tell him by word of mouth. Consequently, such matter keeps up the dealer's interest in the goods. And, in these days of competition, it is necessary to keep eternally at the dealer. For instance: A salesman in Pennsylvania who worked around Pittsburgh for a Buffalo wholesale house, started off on a two weeks' vacation. He got anxious after one week and came back to his territory and found he was just in time. His competitors had been on the job. He had almost let his dealers run for too long. His firm wanted him to go up into Wisconsin to work a territory there in an experimental way. This would require only two weeks. He was the only man in the organization that could do it and yet, rather than risk part of their territory around Pittsburgh, consisting of a few populous counties, the jobber had to let go the whole State of Wisconsin from his market.

If that jobber had kept a stream of advertising flowing in to those dealers, or if he had advertising running in those towns over the dealers' names, that salesman would not have been so in danger of losing his trade whenever he left the territory for a fortnight.

## CHAPTER LXIII

### Advertising Prevents Price Suicide.

The most dangerous way to sell is on the basis of price. If your argument is real—if your price is lower—then this is because of one of two reasons. Either it is due to greater efficiency, or else, to lesser profit. If greater efficiency be the cause, you can sell on price alright. But alas, too often, lowness of price is caused by cutting profit.

The manufacturer or the wholesaler is apt to say: "We will sell this thing at practically cost this year. Thus, we will get a big business started. Then next year we will raise the price and make a little money." But next year he tries to raise the price when some one else lowers their price, so down goes the price again. Accordingly, he may have to go through all the hard work of running his business for another year—with all the risk of investment and without a cent of profit.

Too many big businesses are run in that way, because they try to sell at lower prices than they can afford. One way to dodge this danger, is to bring in some element which will make it profitable for dealers to handle your products and sell them, whether they have to pay a little more for them or not. For instance, a special



design in the goods may make it possible for the dealer to get more money for your brand than for other things of a similar kind. A patented difference of some kind may yield this same result.

But, in a good many things, all novel ideas seem to have been run to the ground. Then it is necessary to sell just what your competitors sell. In that event, the best way to steer away from the danger of selling on price is to put your case on the basis of the dealer's profit. The best way to do that is to adopt some sort of an advertising element which will enable you to make your argument the advertisability of the goods and their consequent profitability to the dealer.

The salesman who sells goods on the basis of their advertisability, does not have to cut his price in order to get business. Therefore, the manufacturer whose goods are sold on this basis is not tempted to cut down the quality of his products in order to make possible a little profit. This evasion of the price whirlpool also helps the dealer.

The merchandise manager of a big department store, noted for its bargains, recently cited a good case in proof of this point. The women's suit buyer came to him and, with tears in her eyes, she said that her year's business in her department would have to show a loss.

"Why?" the merchandise man asked her.

"Because," she replied, "the shoppers have reported that all over town the other department stores are cutting their prices on women's suits. We have got to do so, too."

The merchandise man agreed that was true, but he did not let the buyer leave his office without this word of advice:

"If you had put in that advertised line, you would not have to sell your stock at a loss. Then you would have had a kind of goods that no other local stores had. Then you would not have to fear comparison, because people could not compare. For, even if other suits **were** being sold at lower prices, your advertised suits would be sold by you at as low as any goods of that brand."

## CHAPTER LXIV

### Details of a General Campaign.

A general national advertising campaign has to do mainly with the creation of demand. Such publicity must reach the consumer, whether it be through street car cards or magazines or newspapers or how.

You have found your product. You have settled your manufacturing problems. You have decided on the method of distribution. You have got your sales organization. After all those big details are settled, you are at last ready to start on the advertising details.

If you are a big enough organization, you have an advertising manager. He has studied your distribution. He has worked with

your sales manager to find out from the salesmen what sort of competition you are up against, what the market is, and what are the possibilities of repeat on your goods. Maybe, then, after you have found out all these different details in regard to your market, in regard to the prospect and in regard to the very product itself—then you can decide on a certain line of campaign to fit in with the conditions which surround your particular problem. Now, if you have not already done so, you will probably call in an advertising agency. An advertising agency is an organization which is supported by the publications, and other mediums. You tell this advertising agent that you have decided that you can afford to spend \$100,000 the first year on an advertising campaign to create a demand for your product.

Meanwhile, your advertising manager, probably, has a certain plan in mind. The agency looks over this plan. Undoubtedly they suggest changes. They offer amendments based on their experience with other articles, whether similar or otherwise. And then, after all the details of analysis have been settled, you authorize your agency to begin to place your contracts.

For instance, suppose you have decided to spend \$50,000 in street car cards and \$50,000 in newspapers, to comprise 100 different newspapers—an average of \$500 each. The agency will make contracts with those newspapers in your behalf. They agree to use in your behalf so many inches of space in each town. They also make contracts with the street railway advertising companies for a certain number of cards in these certain towns.

If you were to go to these newspapers direct and buy \$50,000 worth of space, it would cost you \$50,000 anyway, and to make these contracts would take a lot of your time. A recognized agency, however, is allowed from 10% to 15% commission by the newspapers on all out of town business secured by the agency. That is where the agency gets its pay. Therefore, as a rule, you can get, without extra expense, the service of an agency, which would mean their counsel in building your plan and their aid in creating your copy and art work, as well as all the clerical labor that is necessary. All this would not cost you a cent more than if you were to try to place your advertising direct.

So your advertising manager decides, in conference with your agency, on the best course of action. Then they arrange the dates for insertion of the advertisements. If your advertising department simply had to take care of the creation of these few advertisements, in connection with this single campaign, there would not be much need of an advertising department. But, they have a lot more than that to do. They have to get out booklets, for instance, and other follow-up literature—because these advertisements that are to run in the newspapers may have coupons at the bottom of them. Then the readers who are interested in your announcement will write to you and ask for more information. You may have to send them a little sample, and a booklet which will tell why you think your product better than others.

And so, in this creation of booklets and in the execution of this system of taking care of inquiries and sending out that literature and

those samples, your advertising department will have a tremendous amount of detail to attend to. In these matters, you cannot expect the agency to help much, except by way of advice and counsel. In the simple conduct of your advertising, there will be enough clerical, art and copy work, so that your agency will make a very small net profit on the advertising they place for you.

## CHAPTER LXV

### Advertising to Win the Dealer.

As a rule, the advertising department of the factory or wholesale house takes care of all the details of the direct advertising to the trade. And, this work with the dealer must be done. You must realize from the first that you are not the only manufacturer in your line. You have competition not only for the favor of the public, but also for fair treatment by the dealer. You have to cater to him. You have to prove to him that your goods are worth his support, or at least get him not to knock them.

Here enters a vast field of advertising mediums known as the trade publications. Almost every single trade in the country, from tobacco through to lumber, has one or many such trade journals. These deal directly with the problems of the trade that they serve and are usually read rather religiously by the dealer, although often there are so many such publications that the dealer always expects to read them but never does.

These trade journals are purely business propositions with the dealer. He feels justified in taking the time to go through them. Therefore, to get the dealer's interest and co-operation in support of your other advertising efforts, these trade journals offer you a good opportunity for reaching your dealer-customers.

The trade journal, as a rule, is confidential to that trade. The public knows nothing of it and is supposed not to see its contents. Therefore, you can tell the dealer in the trade journal how much he can make on every bar of your soap he sells. That, of course, is a mighty good argument why the dealer should sell it, but is a poor argument why the public should buy it.

So, you see, in these trade journals you can talk to the dealer in a private way and tell him, almost in a whisper, just where he comes in on your proposition. Likewise, these trade journals are valuable to you in building up that spirit of co-operation which you need to help back up your other advertising. Of course, there are objections to these publications. For one thing, they cost high compared with their circulations. Also, they are apt to be so crowded with advertising that even though you have a full page, you may be lost in the shuffle.

Therefore, your advertising department may decide that the trade journals may not be, of themselves, sufficiently strong in their ability to carry your message to the dealer. Then you would have



to go to the dealer through an entirely different system. You may decide to get out a letter every week. You may decide to send a telegram now and then. Or, perhaps, once a month, you will publish a house organ and send it to the dealers.

One big national advertiser has a house organ, which is almost a regular magazine. This goes to thousands of automobile owners, but is mainly meant for a selected list of 20,000 automobile dealers. This publication costs \$50,000 a year. But it hammers home this manufacturer's argument to those 20,000 dealers month in and month out.

This magazine talks in the terms of the layman—the man on the other side of the fence. It explains the most technical engineering points in the simplest words. Anyone can understand what they mean. They try hard to make their message untechnical. And yet they are talking to men who are supposed to know the technical side of automobile engineering.

The advertising department of this factory pays much more attention to that house organ than to the expenditure of three times as much money in the magazines and other mediums which they use. They feel that the education of the dealer in their favor is the crucial point of their campaign. And this is only one of the many instances in which the manufacturer has found it worth while to carry on two inter-related advertising campaigns—one to win the consumer, and the other to clinch the dealer's intelligent teamwork.

## CHAPTER LXVI

### The Dealer's Store as a Medium.

To link up your advertising with the dealer's, you may want to use his store as a medium. You may want to install lithographed signs, window displays, and many other kinds of selling aids inside the dealer's place of business.

This phase of advertising will probably use up as much time of the advertising department as any other part of the work. For one thing, there is so much danger of waste. So much of this kind of advertising matter is sent out which seldom gets from the room where it is unpacked into the front of the store where it should be.

As a result, manufacturers vie with one another to get matter which is so attractive that the dealer will naturally deem it of sufficient value to deserve a place in the front of his store. Some advertisers give away signs which cost \$4 each. And this is only a window sign. They feel that this is worth the money because they will be sure of a place in the window and its exhibition there will more than pay for the cost before the sign has finished its term of duty.

The dealer's window is so big a part in national advertising today, as a link between the dealer and the manufacturer's national advertising, that one city syndicate has been formed to lease the window space in certain stores in a certain district. These windows leave the

management of the man who owns the store. The syndicate which leases the window has the right to put into it whatever that company desires.

So, instead of the manufacturer getting space in those windows for nothing, he has to pay fairly large rental to the syndicate for every minute that his display is in those windows. And this tendency to charge for window space is on the increase.

In order better to systematize the use of the dealer's windows, an effort has been made by certain big advertisers to get an organization of men to do nothing else but install window displays. One big association of advertising managers, through Walter P. Werheim, has worked for over two years on a plan to institute some sort of a machinery of men, so as to make it possible for a big advertiser to hand out 2,000 window displays and say: "Here, put these displays into 2,000 windows, according to the following list of stores. We will pay you such-and-such an amount for this work."

The idea back of store displays is that a person comes into a store and wants soap, for instance. She will see the name of your brand in the window and therefore is likely to ask for your kind. The trouble is that everybody tries to help sales by this method. And, of course, the more signs there are around a dealer's store, the less apt you are to have your sign seen. Likewise, the more signs there are, the cheaper the dealer's store looks. And so, the tendency toward putting all sorts of signs over the dealer's place of business is on the wane. The tendency these days is to put good signs in the dealer's shop. That tendency is on the increase.

The advertising department would have to take care of these dealer's aids and, in this regard, would have to work very closely with the selling organization. There is so much waste in the distribution of this kind of advertising matter that, just the very fact of so much going to waste often makes such efforts unprofitable. Whereas, if the salesman makes arrangements for the delivery of the signs himself, there will be no loss. But, unfortunately, the salesman has so many grips to carry that it is hard to get him to carry signs too.

Another way, is to have a special order blank so that, after the salesman makes arrangements for the purchase of the goods, he asks the dealer what aids he wants by way of advertising. Then he puts down a list on this special order blank and he has the dealer put his signature to a promise that he will use this ad matter conscientiously. Most dealers are honest and, as a result, this written promise insures a more efficient distribution of the advertising matter.

One manufacturer tried to distribute a window transfer. He had 5,000 dealers to whom he sold at least once every three or four months. He ordered only 2,000 of these transfers, lest some of his dealers might not be anxious to have one of these signs. Before he finished, he had to offer prizes in order to get those 2,000 transfers stuck up on dealers' windows. Yet he had 25 salesmen to help get those signs put to work.

It is easy to buy signs, etc., to link up your name with the dealer's store. But, before you place an order, make sure that you can get them utilized by the dealers.

## Chain Stores' Effect on Advertising.

A modern tendency toward the syndication of retail stores into chains has much to do today with the advertising problems which a **manufacturer must face today**. These chain outlets change the selling conditions, also, because instead of having to persuade 700 individual store owners to stock your goods, you need to persuade only one chief buyer who will decide on your proposition for the 700 stores which comprise his syndicate.

Today, there are over 2,000 of these retail syndicates, comprising over 25,000 retail stores. Some of these are simply the private outlets of factories and are, therefore, directly controlled by the manufacturers for the exclusive sale of their particular products. Others are simply retail chains which buy in the open market and sell on price. Their buying efficiency and their ability to locate stores to the best advantage, gives them a power to offer goods at rock bottom prices.

The argument of these stores is mainly that of bargain. Their favorite method of driving home this point of attraction is to cut the price on an article which the advertising has made known. Such articles are wanted and they are recognized as being worth a certain figure. When the chain stores offer them for less than that regular price, many customers are, by that fact, lured into the stores. The chain stores do not possess any great advantage as to cost of doing business. Usually, the financing of the chains involves an investment which, coupled with the usual individual store's capital, might seem over capitalized. Thus, although the individual might have more actual working overhead expense to take care of, he would not have as great a comparative investment on which to pay dividends.

Therefore, the idea that the syndicate store can sell the same goods at much less than the individual seller is often erroneous. This impression is frequently created by the fact that the chain offers a few articles of well known regular price at less than usual. These isolated instances make the public think that these cut prices are indicative of the superior value which the chain stores can render.

Meanwhile, the independent stores are overcoming the start which the chains seem to have secured in the past few years. The independents have learned many points of efficiency from the syndicates. They have caught on to the details of organization and the value of standardized ways of carrying on their business. These improvements are making the independent store fear the chain competition less and less every day.

The public will continue to patronize the chain stores to considerable extent. But in the main, human nature will make people like to deal at a place that has a personality. The chain establishments have good managers, but these managers, after all, are but employees. They cannot get the same personal hold on their trade as is possible with the man whose name adorns the sign out in front.

He and the other independents are willing to sell the nationally advertised goods at proper prices. Such store owners know that in



the long run, the average person would rather have the guarantee of quality which comes from the standardized trade-mark, than they would the few cents' saving possible under the cut price policy. They know, also, that the public has more faith in their stores if they carry the goods of big repute, than if they seek to substitute and to force to the front inferior private brands of their own.

Some big manufacturers have such faith in the future that they refuse to sell the chain stores, for fear the chain stores will cut the price on their product and in that way make competitive dealers unwilling to handle their goods. To shut off 20,000 possible outlets in this way takes courage.

## CHAPTER LXVIII

### **How to Key Advertising Results.**

There are two big phases of advertising between which you will have to choose. Even though you have decided to use the big, broad, general publications, too, you can select the kind of publicity which simply familiarizes the public with your product. Or you can make an attempt for direct results.

The usual soap ad which simply shows the idea that this will chase dirt, is the publicity style. Such simply tends to attract the greatest amount of possible attention, and by so doing make the name of the product so much a part of the consumer's mind that the next time she goes into the grocery store for soap, she will unconsciously ask for that brand.

The other way to advertise is the way, for instance, that some confectioners do. They advertise the name of their products, but they also make an effort to get the reader to send in a few cents for a sample box, so that she can taste how good they are. Some chemists try to do that same thing—they seek to get you to send in for a sample tube of their tooth paste.

This action-getting kind of advertising, as a rule, can be better traced as to its results than the general publicity kind. If \$500 in a certain national publicity campaign will bring only 500 requests for a 10c sample of your goods, and if \$500 in another magazine brings 600 inquiries, then you can see that the latter is better for that purpose of advertising your product.

Still another way to carry on a general publicity campaign and seek to key results is to use the advertising as a means to distribute literature. Many large advertisers use this system. They announce a booklet to be had on request. The idea is to make the advertisement itself tell enough of the story so as to make the reader say, "Well, that's a pretty good thing." With interest thus created, the fuller explanation of virtues which the booklet makes possible may create an active desire in the reader and thus cause a sale.

As to the value of offering a booklet in your advertising, one big concern tried both ways. Six ads which did not feature a booklet pro-

duced a total of but 231 inquiries and 57 sales. Two ads only, which featured a book produced 644 inquiries and 434 sales.

To key an ad means to tag it with a sign of some sort so that you can tell which magazine produced the inquiry which resulted from that advertisement. For this purpose, the coupon is a favorable method. About ten years ago the coupon was a new idea. Advertisers found it was a great success. But so many used it that people got accustomed to seeing them and their effectiveness waned.

Still, the coupon has elements which make it worth while if you have space. The theory is simply that the coupon suggests to the mind the idea to inquire for further information. Also, it appeals to laziness of prospect, since it obviates the necessity to go and get a piece of stationery. Those two factors have made the coupon so successful as a means to increase the number of answers that an ad will produce—as against what that same advertisement would bring if it had no coupon.

## CHAPTER LXIX

### Sampling's Part in a Campaign.

Another way to convert the influence of general advertising into concrete results is through sampling—aggressive giving away of samples by personal house to house distribution, or sending them to a selected list.

This method is worked so thoroughly, that in almost every town in the country there is an official distributor whose business it is to deliver samples and booklets in that locality. A big coffee roaster found sampling the solution of one of his problems in this way. He sells his coffee to the dealer at about 25c a pound. The dealer gets 30c a pound for it, and it is advertised at that price.

In order to get every dealer to stock up with his brand of coffee, this roaster had to have some mighty good argument as to why a dealer should be forced to get only a **nickel** a pound profit on this kind, instead of his usual dime margin. His argument was that it is so much easier for the dealer to sell his brand on account of the advertising and because of the fact that the public would get such a big value for their money when they bought his brand. That fact would also tend to bring more customers to the dealer.

To prove that point, this man had a number of young women go out through the neighborhood and call at the homes in the dealer's locality. They explained about the coffee and asked for the privilege of going in and making a cup of coffee for the woman of the house.

They did that well. The coffee proved so good that the woman would be apt to say, "You may enter my order for a pound." These canvassers, or samplers, would gather these orders and then go to the grocery store and say, "Here are orders for fifty pounds, and of these

fifty people I guess there are about forty of them to whom you do not sell. Possibly about thirty buy their coffee from some New York mail order house or from some tea and coffee store. So if you will sell our brand, why you will have all these customers. You may not make so much on ours, but in the long run you will make more money."

Thus the advertising which is done on this brand of coffee, helps the dealer's general business as well as promotes his coffee sales. This use of sampling or personal canvassing, need be but temporary. Once a field is covered, distribution secured and demand created, the sales can be kept up by advertising without further personal work.

In fact, sampling should not be relied upon of itself. Newspaper advertising should accompany the work. Otherwise, the sample is an unknown (and therefore, suspected) intruder. If its name be made familiar and respected by black-and-white introduction through a friend such as the newspaper, then the recipient's attitude is: "Oh yes—this is a sample of So-and-So. I know about this. I'll try it." The reason "they know about it" is that the manufacturer has told them about it through advertising.

As a rule, sampling is but an adjunct to printed advertising. The harder an article is to understand, the more suitable sampling is. In fact some things are so difficult of explanation that you cannot convey their desirability through word and picture. Even sampling won't do. You have to demonstrate—to show people not only the article, but how it works.

If your product is so hard of comprehension that it requires demonstration, then your ideal system may be to combine that with either sampling or advertising, or both. In any event, once you have got the public to understand your article, you need not continue that big expense, because advertising can keep it before the public from then on.

## CHAPTER LXX

### Other Functions of Advertising Department.

All adjuncts to advertising, such as sampling and demonstration work should be taken care of by the advertising department. Some recommend that the advertising department should also be a clearing house for complaints. This hardly seems necessary. The advertising department should sit in on discussions as to how to handle complaints.

The advertising department of the Carborundum Company is a good example of versatile functions. That industry makes an absolutely different, special kind of abrasive product, of variety which covers the biggest grinding wheel down to the tiniest dental wheel. They first made the name of Carborundum known by using national advertising. Now, they pay most attention to convincing the dealer why he should push Carborundum.



To that end, they use the trade journals extensively. Then, too, they have a publication of their own which goes to the dealer and another which goes to their agents. With this, they hitch up with the sales department and get in some effective team work.

This creation of inspirational plans, to stimulate the salesman, is another big job of an all-around advertising department. The sales organization of many a big specialty campaign is stimulated and kept up to the mark by the ideas that the advertising department puts out. Most of the sales contests are originated by the publicity department. Thus the advertising manager evolves the plans for the increase of the spirit and competitive zeal of the salesmen.

Why are these sales department matters originated in the advertising department? As a rule, it is the result of the effort of the advertising department to stir up the salesmen through an effort to convince the salesman that the current advertising is worth talking about.

To do this consistently the advertising department may get out a publication designed to tell the salesman about next fall's advertising plans. Then gradually the advertising department finds that the efficiency of the advertising can be greatly increased by keeping the salesmen keyed up, thus gradually the job of stimulating the salesmen is taken over by the advertising manager.

And, so, it is often true that an advertising manager has far more to do with the selling ability of a given sales force than the sales manager himself. He gets up all sorts of contests. For instance, this week he may put on an imitation World Series. One office will be pitted against another. All the salesmen of one branch may be pictured with regular baseball uniforms instead of business clothes. The spirit of baseball and many of its expressions are carried through this contest. Its purpose is to interest the men and get them into competition with each other on the basis of sales record which for this stunt might be called "batting records."

Lectures also often fit into the work of an advertising department. For instance, the advertising manager of the Carborundum Company spends a good share of his time lecturing before educational institutions. This is purely advertising. It is demonstration work of high class and on a big scale. Included in this phase of promotion work are lantern slides, and, in many cases motion pictures. Both these phases, in addition to many others, may properly be put in charge of an advertising department.

## CHAPTER LXXI

### How to Decide as to Media.

After all your detailed analysis of product and prospect, after your decision as to what plan of distribution to use, after all your organization work in the creation of your sales force, then you may consider the question: "What medium is best to carry the advertisement of my product to those whom analysis has pointed out as my prospective customers?"

Media are too often selected first, to the result that the primary questions are made to depend on that decision. That cart-before-the-horse error has caused many false starts in advertising campaigns. Because, of course, the analysis of product, prospect and distribution plan must decide the question of: "What media?"

For instance, it would be impossible to sell a mail-order house's product through street-car cards. Such selling usually requires the through-and-through persuasion of the person reading the advertisement. It requires more than mere suggestion. To get people to decide to send money away for something, you have to convince them that it is either cheaper or better than they could get elsewhere. Therefore, as a rule, mail-order selling requires a long, strong story. The street-car card with its limitations would hardly be the place for such a message.

That is simply one of the many little points which suggest how the method of distribution may decide what medium should be used in advertising. First we must decide the question: "To whom are we going to sell this?" Then we get into our general distribution plan. Then we come down to details. Here, we are first met with this problem of what medium to use.

Every kind of medium has its advantages. The man with a broad, open mind who desires to buy space will probably be persuaded towards this kind, then the other kind—until he almost gets to believe that every one is best. And the question of copy will help determine the final selection, just as the choice of medium will influence the question of copy, and, in a way, will decide what kind of copy you should use. For instance, if you decide to use street-car cards, you have to use a certain kind of copy which is terse, short, and simply suggestive, but which, incidentally, can be used in connection with colors to the result of excellent display value.

If, on the other hand, you will use magazines, you will probably use a beautiful half tone of a photographic effect. Also, if you care to, you can use a long story in your space, because, in the magazine, it will be legible. On the other hand, if you choose the newspaper, you know that, as a rule you will have to limit yourself to a certain kind of a line cut or zinc etching. And, yet, with the newspaper, you know that you can take advantage of every element of timeliness. You need not make the mistake of a tailoring concern which used magazines and which tried to make use of the timely element. Unfortunately, some national magazines have to close their forms many weeks in advance of issue. As a result, these tailoring people came out in the fall with a \$4,000 ad showing something that did not happen. They showed Connie Mack and McGraw dressed in their product and announced them as the principals in the World's Series, whereas during the month previous the Boston Braves had come to the front and Stallings had taken the place of McGraw.

If they had used newspapers, this concern could have changed their ad the night before. So, you see, it is rather dangerous to try to use timely copy in the magazines, unless their connection is with events which are sure to come, such as Christmas.

So, your method of distribution will not only decide what kind of medium to use, but also will decide on the kind of copy. All these

points, in turn, will previously be decided by a general analysis of product and of prospect. In other words, you must first pick to pieces the main elements of appeal that the product itself possesses and the main elements of the prospect's capacities at which those points of appeal can best be directed. Then, almost automatically, the question of the medium will decide itself.

## CHAPTER LXXII

### Dealer-Co-Operation and Media-Selection.

As H. Craig Dare has said:—"If you will interview the dealers the country over you will find that that general media will create big business for them is not beyond challenge. You will hear them say: 'Yes, but what are you going to do for us?' In other words, they know that that which will sell the goods for them is the local newspaper advertising, either over their name or not, as the conditions may demand. Incidentally, just think what it would mean if your salesman could say to the customer: 'You will need a little bigger stock this time. We are going to advertise in your local newspapers. We are after the dealer's co-operation.'"

So in this way the question of media will be decided largely by your plan of distribution. If you want the dealer's co-operation, you may decide differently in regard to advertising details than if you did not care whether the dealers gave you any aid in the promotion of your product.

The big virtue of newspaper advertising is this dealer co-operation. And, analysis of distribution problems has shown that the dealer, in systems where he is a part of the distributive machinery, is all-important. He controls the situation in a majority of cases. Fifty-five out of one hundred times he tells the customer what particular kind of a certain class of goods that customer wants to buy.

That ratio is based on an investigation by some Chicago publishers. They sent circulars to Chicago consumers asking them how they were influenced to buy goods. Exactly 55 per cent. of those who replied said they depended entirely upon the statements by the retail dealer.

The manufacturer, in order to get his goods into the homes, must have the support of the retailer, and that support can't be forced if 55 per cent. of the people are going to depend upon what their merchants tell them. If the manufacturer is going to spend some money in an effort to create a demand among the consumers, let him help the dealer with local advertising. There is more to be gained through this co-operation than along any other lines. If the dealer refuses to have anything to do with the goods, all the advertising the manufacturer can do to reach the consumer won't be anywhere near worth its cost.

The dealer can negative and sometimes turn into failure a well-organized and otherwise successful national campaign. If the man



in the store does not lend co-operation to sell to the customer who comes into the store the articles you have advertised, then the demand that your advertising has created may be diverted at the last moment to something else.

The positive side of the dealer's co-operation which newspaper advertising makes possible, is that the dealer can feel the direct result of the advertising. He feels the direct effect the advertising exerts upon the consumer, because the next day after the ad appears in the newspaper the women in his neighborhood come in and ask for the goods advertised. This advertising also has an effect on the dealer himself. He reads the ad and feels the additional enthusiasm as to your goods. Through that fact that he thus thinks more of your goods, he is instinctively more likely to push them.

In many cases the national advertiser has the newspaper insert the name of the dealer under the ad. This pleases the dealer. It announces that the dealer has your goods. Practically, it almost makes the dealer seem to boast that he has your goods, for if he were not proud of the fact, he would not announce that he carried your line.

That interpretation naturally keeps the dealer keen to push your goods. Thus, he involves himself in a co-operation which he otherwise might not give. However, there is an objection to putting the dealer's name under the ad. Many dealers refuse to have their names appear under the same ad which includes the names of their competitors. They want to have their names appear alone. If you grant that privilege, then the other dealers whose names were not under the ad may become antagonized against your goods, and you will have less co-operation than if you ran no advertising at all. There is always that dilemma. The salesman in the field must decide how the question shall be solved, because he knows the local conditions in a given community. Those local conditions will determine whether the names of none, or one or more should be listed on the newspaper ads as local dealers.

In any event, the probability is that more dealer co-operation can be secured by localized advertising of this kind than by the use of general media.

## LXXIII

### Message Helps Decide Medium.

A practical factor in the question of media is the fact that some enjoy such excellent representation. The class of men the magazines have as their sales forces to carry their story to the advertisers is notable.

Whereas, newspaper solicitors usually go around to the advertising agencies and talk over details of contract, position and price, the magazine representatives actually create business. In the aggressive effort to show which class of medium is best, the magazines certainly lead all others. As a result, it is natural that the magazines at first blush seem to be the best medium for almost anything.

It is only after the advertiser has gradually found out for himself, that he decides to try the newspapers or farm journals or some other medium. As a rule, the new advertiser is started by the magazine man, who starts him in order to create business for his medium. Likewise, a powerful solicitation is exerted in favor of advertising novelties. These cover a wide field. They are usually high in cost as to number of persons reached, but they are theoretically low in cost per number of impressions made on each person. These are sometimes good because they can be made individually—made to fit the thing advertised. Also they permit of the use of colors.

But, like street-car cards and outdoor signs, these novelties are limited as to the message that they can carry. They all require abbreviation of your sales story. None of them can present your proposition the way a salesman could. They all simply suggest. Consequently, if they are to be used, they have to be used for an article that is known and that is wanted.

How much result could you get from an advertising novelty such as a lead pencil, if your product were a new meter to measure the amount of gasoline in an automobile? Such would only suggest, even if it did hammer home the trade-mark, who would know what it meant? The article would not be known. It would not be wanted. Consequently, this suggestive kind of a message which your advertising novelty would make possible could not help but be inadequate.

On the other hand, when a thing is quite well known and sort of half wanted, as in the case of an automatic telephone, then suggestive presentation may do. A painted bulletin, in that case, may be a good medium on account of its ability to show the article.

But, as a rule, all such suggestive media are for such things as are wanted and which are known. A soda cracker is wanted and is known. You need not tell people what soda crackers are and why they should want some. Your task would be to divert the demand there is for soda crackers over to your particular kind of soda crackers. Consequently, the whole burden of your message would be the name.

On that which is known and wanted there is usually a lot of competition. There are many manufacturers of every necessity. Consequently, these are all about on a par when it comes to the value of the articles they put out. They all offer good quality. They all sell at about the same price. So, as to such articles, it is rather impossible to build up your advertising argument on the basis of price, or the quality or, in other words, on the value of your product.

Therefore, you are forced to concentrate on the name itself, and when it comes to concentration on a name, the street car card and the out door signs, and the novelties lend themselves very nicely.

But suppose you made something that required a good thorough presentation—for instance, a cash register. You could never make anybody buy a cash register by saying "cash register" to them over and over again. You couldn't make a person buy a cash register if you had them go to a moving picture every night to

see the name on the screen. You would have to convince your prospects of the reasons why they should consider the purchase of a cash register.

That sort of argument requires persuasion, and needs to be set forth as to reasons. Such advertising is impossible to put on the painted bulletin or on the street-car card or on the advertising novelty. Either one of them may be used to help out an educational campaign which will give that persuasive effect. But alone, they could hardly carry the load, simply for the reason that people read such media in a casual, on-the-run kind of a way and therefore cannot get enough of the message to be convinced.

So, the character of your message will help determine questions of media. If you have a long story to tell, get your audience seated. If you just want to shoot out a hint, you might deliver it on the run with good success.

## CHAPTER LXXIV

### Resources Help Decide Media.

A big factor in the choice of media, will be the amount of money you can spend on advertising. If you have a small appropriation, an extensive general campaign will be out of the question. You will have to select media which will make it possible for you to start a campaign under way without the risk of a large amount of money.

If a campaign limited to a certain community costs you \$1,000 and brings in \$100 worth of profit for the unit of your market, you will know that that same campaign can probably be duplicated in almost every other city in the country. Thus, you can figure out how much profit you can expect on each million people.

Of course, you may not be sure on the basis of one experiment alone whether or not the same advertising will succeed to the same degree throughout the country. But if you try three or four different localities with the same advertising, and the same sales system, and in each case you get a profit of \$100 for each 100,000 population, then you will know that you can afford to spend \$1,000,000 on the United States and be sure of \$100,000 in profit—that is, as sure as you can be of any business possibility. And the best part of this kind of a unit system is that you can work step by step. You can take the income from one territory and invest it in another.

The usual new idea, which is most fitted for advertising, starts off with very little capital. Quite often the promoter must borrow deeply to put on any advertising campaign at all. But even then, he cannot get enough to buy very much space in the general publications so as to try to cover the country quickly. Such a man will find it most feasible and best to see if he cannot arrive at his advertising formula-for-success by the use of a few newspapers.

Perhaps, these experiments will fail at first. He finds he has not got that right formula. Either the copy is wrong, or he is using



too large space or too little space. Or, he has not got the proper relationship between the dealer and himself. But by this kind of experimentation he can find the cause of his failure. Then, knowing the cause, he can change the method so that his advertising will work. Then he has his formula which he can duplicate right through the country.

The growth of newspaper advertising is phenomenal for the reason that it does permit of this try-it-out, step-by-step method. One of the most notable users of newspaper space today, is such because he has proved absolutely that he can get greater results with less expenditure by concentrating in about a dozen big city papers rather than putting money into magazines. Even among cereal advertisers, we find examples of those who believe that the newspaper is adequate of itself.

Of course, there are many other big users of newspaper space, who also use other kinds of media. They cannot tell which medium is best, and as long as they are successful they don't dare drop any kind. But with most of these, the margin of profit is so large they can afford to duplicate their advertising almost without end. While in some other articles with a small margin it might be necessary to keep advertising to the barest minimum and to select the one best medium rather than to use several whose fields more or less overlap each other.

But, even if you have enough funds so that there is no need for a step-by-step development of your advertising, just think how much more efficient a unit system of localized advertising would make your advertising itself. You could then tell—as does one firm which spends \$300,000 in the newspapers each year—just how much you can afford to spend in each town. How? Why, you will know how much business you are getting from that town, and you will know how much the advertising costs.

Compare that business-like system with the difficulty you run up against when you use magazines. You do not know whether Such-and-Such-a-Weekly is paying, or whether it would be better for you to put that amount of money into the So-and-So Monthly, and you certainly do not know whether you are spending too much for advertising in Oshkosh and not enough in Kalamazoo.

## CHAPTER LXXV

### Extent of Market Decides Media.

The extent of territory in which the advertiser can sell will help decide the question of media. At least, this consideration will exclude certain kinds, because, if your field of selling is limited, you will not want to advertise in media which cover the nation. You would have to pay for the entire circulation, whereas only part of it could possibly do you any good.

So important is this point that some big publications—particularly in the agricultural field—divide their issues into two

editions, eastern and western. The editorial contents are the same throughout. The division is made so that the advertiser can have his ad in whichever half of the nation he can best cover.

Reasons of prestige and atmosphere, quite often recommend general publications. But, even for national propositions, the newspaper may work better. For one thing, in the newspaper, your ad would not meet the same amount of competition that it would be up against in the magazine. That is one big advantage that the newspaper offers.

That is a minor advantage of the newspaper. The great advantage of the newspaper is the selection of territory. Many of the biggest failures in advertising history have been the failures that have been due to the fact that the distribution did not fit in with the publicity. One company frankly admits that the reason their \$100,000 campaign in the magazines fell flat was that they were buying space that reached places where their goods could not possibly reach. Half of the circulation for which they paid went into parts of the country from which they were absolutely prohibited because of the freight rates on their goods.

In many cases the so-called national advertiser, whether he be jobber or manufacturer, is limited as to his territory. Suppose he has no branch in Canada. Then the thousands of copies of the magazines which go into Canada, are paid for by him. But they bring him nothing.

Likewise the market is apt to be limited, even within a given territory. An eastern furniture concern would have to pay for magazine circulation in Grand Rapids. A stove company would have to pay for space in magazines that reach warm climates where the stove is not necessary. That is but one example of a big class of advertisers who cannot reach into all parts of the country either through some handicap of freight rate or through some fact of lack of demand due to demands of climate, or local competition, or some reason of that kind.

No jobber could successfully advertise in his own territory alone if he had to rely on the national magazine. Take for instance a coffee roaster whose territory is limited. There is no magazine that has a circulation to fit into that particular block of territory. If such a jobber bought general publication space, probably half of the money would be wasted. The newspaper is the only possible publication for reaching the consumer in that kind of marketing, in which the field is only a fraction of the nation.

## CHAPTER LXXVI

### **The Magazine as a Medium.**

When considering what medium to use, you are apt to think of publications which are issued periodically, whether daily like the newspapers, or weekly, or monthly like the general magazines and the trade journals.

The magazines originally supported themselves on the subscriptions that they got. Advertising was purely incidental. Today, the magazine that tries to live on its subscription is apt to die. Almost always it costs more to get a subscription than the subscription brings in. Therefore, the advertising that the magazine carries today is the backbone of the profit of the publication. That is why the magazines have such powerful organizations to sell their space. These men who represent magazines are equipped to tell almost any advertising manager something about his business.

Although, in most cases, each magazine has its own selling force, that is seldom so in the newspaper field. As many as 20 different newspapers may all be represented by one organization. It is difficult for one corps of men to sell the advertising space for 20 or so newspapers. They cannot work as effectively for any one newspaper, as can the salesman for a magazine who can give all the arguments in favor of his magazine as well as in favor of magazine advertising in general.

The magazine is sold on the basis of the page as a unit, but, usually, you can buy as small as seven lines or half an inch of one column. The cost is figured on the circulation. This figures out about three times as much as the same circulation per line in newspapers. If the newspaper were figured on the basis of page and the magazine were figured on the basis of page, then perhaps the cost would be about the same cost per page per thousand of circulation in either medium. But, take a magazine of 100,000 circulation, with a cost per page of about \$300. A newspaper page with 100,000 circulation might cost nearly that amount per page. But of course the newspaper page is several times as big as the magazine page. So when you figure on a per inch basis, the comparative cost is about one-third as great in the usual newspaper per thousand of circulation, as in the magazine.

One big claim in favor of the magazine is that the people when reading a magazine are at leisure. They are at ease. They have nothing to pull their attention away from your ad. Therefore, they can concentrate on the magazine, whether it be the reading matter or the advertisements.

That is true as far as the outside competition against your ad in the magazine is concerned. But, the inside competition against your ad is keen, for it comprises all the other attractions in the magazine. Thus your ad, there, must face just as much competition as if it were in a newspaper or any other medium. For, a person is apt to be more engrossed in a magazine article or story than in anything they read in the newspaper. Consequently, you have a bigger job to pull the eye toward your ad away from some magazine feature that attracts.

If your ads in the magazine are scattered among the reading pages, they suffer the competition of adjacent reading matter. Yet, if they are all gathered in a bunch at the back of the magazine, they compete against each other, but not to the degree that street-car cards do, or outdoor signs, because magazine ads need not depend entirely on display. Some of them have the appeal of art. Others have the appeal of a jingle. Others rely on a cartoon. Still



others whisper enticingly in terms of daintiness. Few force attention through sheer display.

The ads on the printed page can be more versatile than the limits of a street-car card or a sign can permit. Consequently, the magazine ad has not so flat a competition. In other words, the eye could go all the way through a hundred magazine ads and not get tired because there would be that continuous variety. But, the eye on going over street-car cards would be met with a sameness of display, for, either it would be one of color, or just plain eye-appeal through contrast or some other physical method.

The tendency today is away from the magazines and towards the newspapers. This is proved by the great loss in national magazine advertising, and the proportionate gain in newspaper advertising.

This is largely because the virtues which the magazine possesses (with the exception of the magazine's superiority in the printing art) are also virtues of the newspapers. This trend toward newspaper advertising is also due to the fact that newspapers are free from the negative faults which mar the magazine as a medium.

## CHAPTER LXXVII

### Class and Trade Publications.

The magazine is getting more and more like the newspaper. A magazine's circulation is no longer one of a distinctive class—it is no longer of a clientele of those of certain tastes. The modern big magazine is read by Tom, Dick and Harry, Mary, Jane and Maud. In fact, unless it be a class periodical, a magazine's circulation is the general public, which is also the clientele of the newspaper.

Although, in many phases, the magazine and the newspapers are quite alike, they differ in the opportunity they respectively afford for the use of the element of timeliness. This can be used only slightly in the magazine—not to any fine degree. There is no chance to take advantage of the weather, for instance. But, if you advertise in the newspapers, and it rains this morning, you may be able to get in a rain coat advertisement this afternoon.

You cannot take advantage of any such detail of timeliness in the magazines, because most of them close their forms at least a month before their date of publication. Therefore, the only timeliness that can be approached is the matter of seasons and events of the calendar. If you do that, you are apt to get into a deadly competition, because if there are 100 ads in the magazine advertising, even though they concern different things, if they all use in their messages the same angle of timeliness, they are all apt to be less effective through the fact that they thus compete as to their line of display or appeal.

A big trouble with the magazine is that it does not permit you to cut the cloth to fit your suit. You have to take a whole lot of waste circulation, if your distribution is not perfect. Thus you

must pay to send your message to places where you cannot sell your goods, if you use the magazine.

This fault is absent from the class publications, which are generally of virtually wasteless circulation. These include agricultural, motorboat, automobile, gardening and fashion publications, as well as many others whose circulations depend upon certain characteristics of their readers. Magazines of general circulation depend on tastes which all have, such as the desire for good clothes, and food and so on. But class publications presuppose distinctive capacities or pursuits such as those which make some people farmers, and others motorboat enthusiasts.

Class publication space costs a little bit higher per inch per capita than space in general circulation. The average class magazine, for instance, costs only about \$50 to \$75 per page as against \$500 or \$600 per page in a standard magazine. But, when it comes down to the question of actual cost per person, the former is much more expensive than the periodicals of general circulation. As a result of this high cost of the class journal, due to its particular effectiveness in connection with its class of circulation, such a publication, is, as a rule, used for products that particularly appeal to that class.

The biggest group in this field of class publications is the agricultural journal. This is because farmers have certain problems, tastes and interests that can be best appealed to through a particular kind of a magazine.

These tastes and problems sometimes vary according to the location of the farmer. The man in the South may have a cotton problem. The man in the North may have a grain problem. Other men in the North may have a fruit growing problem. These different problems and different sets of interests have given rise to individual publications catering individually to those different interests of a class within a class. Thus we have poultry journals, and fruit papers, and bee papers, which go to different kinds of farmers—all of whom may also be interested in the same general agricultural problems.

These specialized papers may be called trade journals, if they pertain to the furniture industry, for instance. If their trend is toward a more scientific policy, and they deal with a subject of an engineering nature, they are called technical publications. But all of these have the same big trait of the class publication—that their circulations comprise a clientele of tastes peculiar to their kind.

## CHAPTER LXXVIII

### The Street-Car Card as a Medium.

Another general medium which can be localized is the street-car card. Its circulation, per dollar expended, is bigger than you can get in almost any other medium. Another claim is that the way advertising is read in street cars, makes the car card's competition

less. When a person is riding he is supposed to have nothing else to do but look at the signs. Natural concentration of attention is supposed to result.

The fact that colors can be used is a strong argument in favor of street-car cards. Thus, an intensity of display is possible, which you cannot get in most publications. This point is important in connection with the advertisement of packaged goods. There the aim is mainly to familiarize the public with the article and the trade-mark. Here, colors make possible the reproduction of the package in a life size, and thus impress the thing on the person's mind far more intensely than any number of words could.

The timeliness of the street-car card impression is another argument. They say that, as a rule, the shopper sees the street-car card while on the way to buy. Consequently, the street-car ad may have the last word in the persuasion of that shopper as to what particular brand to buy. Of course, this same argument holds just as well to the cards and signs that a manufacturer has in the dealer's store. These are probably even more effective in this phase, because they are even nearer the exact minute of purchase.

The argument of economy in reaching a particular territory, is another argument for street car advertising. In some cities you might well localize if you were to advertise certain things of class appeal, which could be sold only to those with money. Such, you would have to advertise in a certain one of the newspapers, or if you were to use the street-car cards, you might choose certain street car lines which reached the sections of the city which comprised the part of the population you wanted.

Likewise—if yours were an article which appealed to the poorer classes, you could concentrate where they lived. If you wanted to use the newspapers instead of the street-car cards, in the big cities you could get certain newspapers which had an even more specific appeal than the street-car cards when localized in a certain section. For instance, foreign newspapers might suit your needs. Perhaps, the German newspapers, or, in some cities, the Polish newspapers might command the kind of population you sought. Some such papers are of such importance as an advertising medium in a national way, that they have their own sales forces which consist of representatives who go through the country to persuade possible users of space to place their advertising in their non-English media.

However, foreign populations are often located in communities into which certain street car lines go. The question is—which is cheaper circulation, the localized street-car publicity, or the localized newspaper advertising? To judge the cost of street-car card advertising, they use as a circulation the number of nickels and transfers taken in each day; that is, the number of passengers. The trouble with that is that passengers are not necessarily readers.

Furthermore, an individual street-car card has tremendous competition. Its whole environment is advertising—all along, both sides of the car. Therefore, it is up against an attitude of: "You have got to make me look at you." The car-cards get no voluntary interest, such as you would give the newspaper or the magazine for



which you paid. Only involuntary interest does the street-car card enjoy.

In their competition with each other, street-car cards use all sorts of colors to win the attention of the casual eye. This tends to create a fusion. The result is a tendency to flood the specific message of a certain card with sort of a conglomeration of all the cards. Men have experimented with street-car cards to prove that this fusion does blur the reader's consciousness.

Their findings are that this fusion is greater in street-car cards than in almost any other medium. For instance, in one city the ice cream makers had done considerable advertising in the street cars. These men glanced over these ads advertising three different ice creams. Nine out of ten could not recall which ad belonged to which ice cream company. Was this because of the kind of copy? No. That was extremely individual. Each had certain lines of style and atmosphere. The trouble was that in running over those street-car cards, the vision was pulled this way and that—so much that the comprehension blurred. For, altho the eye may grasp, the mind may lose the concept on the wings of fusion.

And yet, facts have proved that the street-car cards can win. They have to their credit the construction of many trade-marks—mere names, which street-car advertising has turned into gold mines worth millions. For that which needs but the emphasis of name and popularization of package, they compare with newspapers as a medium. But when the advertising message must carry argumentative persuasion, the street-car card cannot hope to have the effectiveness of publications which are voluntarily read.

Likewise, in connection with retail advertising, the newspaper seems better for action-advertising. Of the many tests that have been made, there is the example of a hardware store which advertised an 85c alarm clock in the cars for 30 days and sold 75 of them. The same copy in one newspaper sold 200 in one day.

## CHAPTER LXXIX

### Outdoor Advertising and Signs.

In many ways, outdoor advertising is the most attractive medium. It attracts the reader. It also attracts the advertiser. When a man comes into your office and says: "Here's a sign ten times as long as your office and just as high. So many thousand people will see it every day. The cost, you see, is ridiculously small per capita. Here is the cheapest of all media when you figure the number of people that are theoretically reached," an outdoor advocate like that is hard to resist.

Outdoor media are divided into three general classes: Posters, painted bulletins, and electric signs. The posters are now pretty well controlled by an association which is similar to the company syndicate which controls most of the street-car cards. But, the Poster Advertising Association covers many independent bill posters

throughout the country. These companies take care of fairly large local territories. They own the sign boards on which they put up the advertising. They sell their space individually or through the eight selling organizations called "official solicitors" of the association.

The poster is most used in connection with theatrical advertising. It lends itself to quick change of ad. Likewise, it lends itself to life-size portrayal of characters in all the natural colors. That is why the poster has proven to be about the most effective kind of advertising that theaters have used.

Painted bulletins are the ads that are painted directly on the sign boards. They are, therefore, not so suited to change, as are the paper posters which are pasted on. Except for that, the painted bulletin and the poster are about the same.

The electric sign is usually localized. Some manufacturers, however, seek to cover the country and offer to furnish such signs for national advertisers in a country-wide way. Some say that the electric sign is on the wane—that it has reached the height of its prevalence.

Electric signs depend on the eye. They are the more effective, the fewer there are. When many signs fight for attention, their effectiveness decreases to a great degree. For instance, suppose the whole side of a big building were covered with electric signs. No matter how wonderful in color or size your sign might be, if only one of several hundred signs, yours would be worth very little, simply because those scores of signs would so hammer at the eye of the passer-by that he would not get any particular kind of an impression. But, if yours were left lighted and the others were put out, yours would be worth many hundred times more in its ability to flash its message to those who saw it.

The main thing that differentiates the electric sign from every other sign, with the exception of the mechanical window display, is the feature of action. Action has a greater eye-attraction than color. For the utilization of that fact, there is nothing like the electric sign—that is if there are not a lot of other electric signs yelling out at the same time. Electric signs make possible the use of both color and action.

The electric sign, as a rule, is located so that it reaches people who are where they can buy the thing advertised. This fact makes for that same element of timeliness of appeal. Also, with signs, you can select your territory. For instance, if some flour manufacturers were selling rye flour to be used by the housewife for making her own bread, they would probably decide that the best market for that kind of flour would be in a certain kind of district. With a sign of this kind they could reach right into that section and concentrate every cent of their appropriation on that immediate market.

Like the street-car cards, the sign must depend entirely on display for its power. Inasmuch as display decreases proportionately with the amount of competitive displays of the same kind that surround a given sign, therefore the electric sign is apt to lose its efficiency the more popular it becomes as an advertising medium. That is the main trouble with the electric sign of today. The elec-

tric sign as a means to advertise a store or to announce the name of a place or the particular kind of merchandise handled at a certain shop is most logical and well worth while. But in that case, it does not suffer from that harmful competition of adjacent signs.

Like the street-car card, the sign must also depend upon suggestion for its message. It cannot persuade—it cannot convince your intellect. It simply reaches your involuntary instinct and tries to get you to buy largely through suggestion.

## CHAPTER LXXX

### The Advertising Novelty as a Medium.

Another medium which depends on a suggestion is the advertising novelty. This is supposed to be low in cost on account of the number of days that it continues to reach the recipient. Novelty advertising is one of the original kinds. Many people used to spend more money on it than on almost any other phase. At first, novelty business developed of itself. But, recently, these manufacturers have tried to build up an organized promotion in favor of their particular phase of advertising.

The advertising novelty is usually high in cost per person, but low in cost per person per day. The pencil that you get with the name of a store on it costs more than it would to have that message sent to you through almost any other medium. One could tell the name of the store and something good about the business for far less than the cost of that pencil. The only reason in favor of the pencil is the theory that you will use it for, say, 20 days, and every time you use it, you will think of the store it advertises. If that were so, then the pencil or any other novelty, would be a tremendously good medium. But unfortunately it does not work out entirely in that way.

Because something is in front of you does not prove that you will observe it. Herbert N. Casson has said: "That which you see all the time, you never see at all." Haven't you suddenly noticed in your home something which had been there all the time, but which you had never sensed before? How many buttons are there on your coat sleeve? If you are like most people, you will have to count them, even if you have worn the coat for months.

Many a time, men have sat at their desks day in and day out, continually looking at a certain calendar in front of them. Yet, when asked: "What concern does that calendar advertise?" they do not know. The first impression when they first saw it was about the only one their minds received. After that, even though they looked at it every day, they saw only what they sought to see—that is, the date.

Almanacs and novelties of all kinds have been put around from house to house in an effort to advertise to the housewife. Like other media of this kind, these usually give but one message which a



newspaper ad could give at much less cost per person reached. The reason an advertiser is willing to pay more for the novelty is because of the false theory that a novelty keeps giving forth its message continually and repetitively.

The fresh appeal of the newspaper is worth more than any monotonous permanence. A big cereal manufacturer expresses this point as follows: "The one big advantage possessed by a newspaper—which I shall call 'varied continuity'—is the thing that appeals to me, more than anything else. To illustrate: A salesman would get the best results by varying his appeal—sometimes by a visit when his business was not mentioned; another time when price would be discussed in detail—and the order secured.

"The schedule—made up to include 'all type' copy, text with illustration and sometimes only a picture—gets attention all along the line—and—if persistently kept up—will be sure to have its effect.

"This is an age of living and learning. It is not enough to tell the American housewife that you have something to sell to her; you must tell her what it is, how it is made, how packed and what advantages it possesses for her over products supposed to be similar.

"As far as we are concerned, I am sure we can obtain better results and a larger share of permanent, satisfied customers—by telling our story in a series of newspaper advertisements. Of course, we do not reach every one; there is a waste in some of the circulation we buy, our claims are doubted by a certain percentage of newspaper readers, and some people do not see our advertisements at all. The law of averages, however, is a safe one to follow."

## CHAPTER LXXXI

### How Well Do Newspapers Cover the Country?

In the United States, there are over 10,000 towns which boast of one or more newspapers. Therefore, these cover the country better than any other possible medium.

Foremost are the daily newspapers. Of these there are 5,000 or so. Then there are about 15,000 weeklies of two distinct kinds. First, there is what is known as the "home print" paper. That means that everything in the paper is set up, composed and printed right in the print shop of that publisher in that town. Consequently, everything in the paper is apt to have a local flavor and through that fact is apt to be more interesting than something less pertinent to that particular community.

The other class is the semi-home print paper. This comes to the local publisher with one-half already printed. The rest is composed in the publisher's own plant. Some of these country newspapers are known as "patent inside." That means that the local publisher each week gets, say, 500 sheets of paper that are blank on the outside. Inside there are stories of the war, on how to take care of cattle, and on other topics which are not local to the publisher's community—but which are purely of general interest.

By using this "patent inside," the publisher can produce his paper at quite a little saving as against what it would cost if he were to set up his own type for those two inside pages, and print local matter. The syndicate which sends those papers to him each week prints many thousands of these papers, with those two inside pages all the same. And 5,000 publishers get their half-printed paper in the same way and print the local news on the two outside pages.

In a national campaign it is easy enough to use the big city newspapers, because all you need do is send them "copy." You do not have to send them electrotypes of the ad already set up. They will be sure to follow your style anyway. With even a small town daily paper, you can easily follow the same system. But with the village paper, you can hardly ask the publisher to set up your ad in any special way. His type supply is very small. He might not have the face of type you want. So, in these cases, it is best to send the electros all ready to print.

But if you were to try to cover the country, you see what a tremendous detail there would be in sending out your ads to these thousands of papers. You would have to pay your bill to each of them every month and that would mean that you would have over 100 bills a day to pay. You would have to send electros to each one.

Accordingly, with **these 5,000** ready-print papers, you could have the syndicate press send out your ad included on the pages which they print up in advance. Of course, any advertiser would prefer, as a rule, to have his ad where the live local matter was—on the home print pages. But, the syndicate is able to get the cost of production of the ready prints so low that the cost for space on their pages is far below what it would cost in the local pages.

The usual cost of newspaper space is less than one-fourth of a cent per line per thousand of circulation. The cost becomes about one-half cent per line per thousand for the big newspapers where the circulation runs up to 100,000. But, with the smaller newspaper, it would be impossible for them to sell their space at so low a rate. The usual paper of 1,000 circulation has to sell its space for about a cent a line per thousand instead of one-seventh cent per line per thousand as in the big papers. And yet, so economical are ready prints, that in hundreds of cases, the ready-print price for a given thousand will be three cents an inch as against a price of ten cents an inch on the local page.

## CHAPTER LXXXII.

### Why Newspapers Cost Least.

The newspaper is the main medium in local advertising, although as a national medium, its general use is fairly new.

As a local medium, there is no other kind that compares. It reaches just the people whom the local advertiser can reach and wants to reach.

The question of cost is not so important to the local advertiser, because, as a rule, he would find it necessary and profitable to use the local newspaper, even though it were considerably higher in price. So natural is it for the newspaper to count on the local or home advertising as its main advertising, that at first when the publisher began to accept contracts for space from outsiders he called it "foreign" advertising, meaning advertising which is non-local.

The rate at first was high and decidedly in favor of the home dealer. Today, some rates are the same for both the local and the foreign advertiser, whereas in other cases they are lower for the local advertiser than for the foreign advertiser, and in others they are lower for the foreign than for the local. There is no reason for this difference in rates, except the reason that the publisher can get that rate in one case and not in the other.

As a national medium, the newspaper is strictly a medium of action-advertising. If you wish to secure just plain publicity, just a familiarization of your name or the popularization of the product, then the street-car card or the bill board or some other "read-as-you-run" method might do the work as well. But if you want your advertising to bring immediate results—to cause the person to decide to go and get the thing—then the newspaper is quite without peer, especially if yours is an article which is sold through that method of distribution which is based on local dealers.

The cost of newspaper advertising is considerably less than magazine advertising. It has been figured out that, for \$1500 in 50 leading newspapers you could secure 100 lines of space reaching eleven million people. That same advertisement in 10 leading magazines would cost \$1440, and would reach only two and a half million people. So you see, comparatively, the newspaper advertising is four times as cheap as that of the standard magazine.

Most advertising space is figured on a "line" basis. That refers to an agate line, 14 of which comprise an inch of space. Suppose that one line in a newspaper costs about a third of a cent per thousand circulation. In other words, the advertising in a paper which reaches 100,000 people would cost about one hundred times a third of a cent per line (or per 1-14 of an inch of a column).

The price varies greatly from one paper to another, depending upon class of circulation. The cost of some dailies is as high as 10c per line for 10,000 circulation or 1c per line per thousand. That is higher than is usual in a large city paper. A great big newspaper might cost 85c a line or nearly \$12 an inch, and yet it would probably be far cheaper than the smaller one when figured on the basis of cost per thousand.

Newspaper rates vary with the amount of space used. A maximum rate is charged when minimum space is used—and vice versa. Some papers reduce their charges according to the frequency of insertion. In these cases, one inch every day during the year will earn a far lower rate than 355 inches all at one time. Such a system of rates is called a "fixed-space" basis. The "open-space" plan does not take into consideration the frequency of insertion so much as it does the total amount of space used during a certain period.



Other considerations also decide the cost of newspaper space. If you do not furnish your advertisement in plate form, the newspaper will have to compose the ad. Consequently, you might have to pay a composition charge to cover the cost of the labor involved.

The usual rate is based on "run-of-paper" position, which means that the publisher can place your ad anywhere in his paper, as he may see fit. Many advertisers believe the effectiveness of their ad will be increased if they have reading matter instead of other ads alongside of them. Therefore, they want "preferred" position, which is called "island" position, if it is entirely surrounded by reading matter. If the ad has reading matter on two sides, it is said to be in "full" position. Any of these preferred positions comprise extra service and should warrant extra charge.

## CHAPTER LXXXIII

### **Newspaper Timeliness and Check-up-Ability.**

Another phase to the question of position of an ad in a newspaper has to do with the character of the ordinary matter alongside which it is to be placed. A millinery announcement, for instance, would be most effective if on a society page. A haberdashery sale could best be advertised on the sporting page.

This kind of position also has to do with the question of timeliness. In the newspaper, it is possible not only to place your ad where the character of contiguous matter will help aid your message, but also you can make what you have to say correspond, to a day, with things that are happening.

In the newspaper, the advertising writer can fit his ad to the occasion. He can clothe the ad that appears the day before the Fourth of July in Independence Day clothes and by the fact that it has the atmosphere of the Fourth of July, it is liked better and is more effective.

Another big advantage of the newspaper as a national medium is the fact that you can tell what the results are. The same virtue of the localization of your advertisement also makes it possible to find out whether or not what you are spending in a certain town is justified. Suppose you were using a thousand inches a year in a certain paper as your advertising appropriation for that city. That would mean that you would be spending \$2,000 there. You could tell from your books how much business you were getting out of that city. If it were not enough to justify the \$2,000 expenditure, you would know that your advertising there was not (at the time being) successful. This might be on account of your choice of medium. It might be on account of your use of copy. It might be because you had the wrong local representation. Perhaps your advertising had not run long enough. It might be due to any one of a number of reasons.

If you were using general publications, and the proportion of your advertising expense for that city was \$2,000, then you could not

tell whether or not that certain part of your advertising was profitable. Sometimes, the same advertising in one locality will yield good profit and in another locality will incur a loss. And so, the ability to check up each city in this way is about the biggest feature that the unit plan of advertising offers the men who seek a national market.

## CHAPTER LXXXIV

### Arguments vs. Newspapers as Media.

A newspaper as a national medium has disadvantages, too. In the first place, there is the clerical work involved in the use of newspapers. If you were using 4,000 newspapers, reaching, say, twelve million circulation, you would need about twenty people continually at it to take care of the details entailed. If you were to reach those same twelve million people with fifty magazines, one man could handle the work.

That big difficulty in connection with newspaper advertising, makes some advertising agencies prefer magazine accounts rather than newspaper accounts. And when the advertiser takes care of his newspaper advertising from his own office, this difficulty seems even greater.

There are also certain mechanical limitations of the newspaper. It has got to be on cheap print paper which cannot reproduce a very good half-tone. The illustration in the newspaper must either be a line cut made of zinc or wood, or else it must be a very coarse-screen half-tone, which cannot possibly show up like a photograph, like a fine-screen half-tone would if printed on smoother paper.

Another limitation that is alleged against the newspaper is that it is short-lived. The newspaper is read today and thrown away tomorrow. The magazine is kept. However, if the impression that advertising gives is strongly, if not entirely comprised in its first impression, then the advertisement which is seen many times has no more power to persuade than that which is seen once or twice. That which we see again and again, we just see. We do not observe it the subsequent times. Therefore, its stimulus on our minds is not much more than when first seen. Perhaps, then, the fact of short-life of a newspaper ad is not so great an objection after all.

Another point is that of atmosphere. The magazine is not only high-grade artistically, but it also is supposed to be of loftier subject matter. As to the kind of advertising carried, magazines quite often refuse to accept medical advertising, even when it is of approved merit. Newspapers, with the exception of a few, accept certain medical advertisements. Perhaps this is because the meritorious medical advertisers have found newspapers most resultful.

Almost all publications accept cigarette advertising. Some refuse whiskey advertising. This point is often emphasized, for the reason that an ad is supposed to be known by the company it keeps. If an ad for an automobile is surrounded by an ad for beer, the theory

is that the motor ad is decreased as to its effectiveness as against the power it would have if it were surrounded with music advertisements.

There is certainly something to that, but when your ads have position and are alongside of news matter which is worthy, interesting and important enough to warrant publication, then your ad is in pretty good company. Just because some newspapers accept advertising, alongside which you would not want your ad, is no reason why you should not use newspapers, because if you wish, you can have your advertisement isolated.

Another point in the controversy as to whether newspapers or magazines are better media, has to do with the contents other than the advertising. The newspaper is composed of much that is only partially read. It is skimmed over. It is bought out of habit and simply in hope or in fear that there may be something there worth reading. The magazine is supposed to be bought, selected and paid for because it is nearly a hundred per cent of the matter that you want to read.

## CHAPTER LXXXV

### **Why the Newspaper is Most Businesslike.**

The main objection to advertising in the newspapers seems to be the question of illustration. You say you cannot get up as dainty an appeal as in the case of general magazines, where the smooth paper and the ability to use fine-screened cuts make possible all kinds of art. However, Coca-Cola, Wrigley, the Standard Oil Company and others have proven that for all commercial purposes they can get as much art as necessary in the newspaper copy.

The agency's big objection to using the newspapers in a National advertising campaign is the matter of the extra cost involved in the clerical work. That is why an advertising agency would prefer to have magazines specified, because the commissions then are on a few insertions which cost a large sum each, and which involve but little clerical work to handle.

However, let us look at the advantages. For instance, suppose right at this moment you were using the newspapers. The day before the Fourth every newspaper, where you have distribution, ran an ad announcing your goods in an "Independence Day" atmosphere. Don't you think that such a broadside would sell more goods than a full page in a general magazine, for instance? Remember, it could have the element of timeliness to a superlative degree, and timeliness is the element which gives news (whether it be in the form of advertising or newspaper articles) the power to gain interest.

As Frank A. Munsey has said, "The magazine is a luxury and the newspaper a necessity." Magazines are read with an involuntary interest. The attitude of the reader is "You have got to show me." The newspaper is read with a voluntary interest, and the attitude of the reader is, "What can I find here that is worth while?"



But most specifically, if you were in the newspapers, you would enjoy another big advantage, and that is you would get your advertising away from competition. In the general magazines, **you** are shouting **your** song in favor of your goods, while Tom, Dick and Harry are yelling theirs. The result is that the reader has an indefinite idea that he should use your kind of goods, but whether it be your brand or his, or the other fellow's, is not decided. None of these competitors, however, are in the newspapers. You could reap the benefit of "blazing the trail" if you should shift.

We cite you many examples of those who have shifted from magazines to newspapers, and who have made good thereby. For instance, Certain-teed Roofing, Florida Citrus Exchange, Alpha Cement Co., and the H-O Co. There are some, of course, like Coca-Cola, which can afford to use both, but there is only one Coca-Cola, whereas there are several people making your kind of goods. Consequently, perhaps, it is necessary to have less duplication in your advertising. By the same token, Coca-Cola can be sold quite regardless of the dealer's help, whereas with you, you **have** to have the dealer on your side, because substitution is so easy.

How can you get the dealer to favor your brand above the other fellow's?

If you will interview the dealers the country over, you will find that this idea that general magazines will create big business for them is not beyond challenge. You will hear them say: "Yes, but what are you going to do for **us**?" In other words, they know that that which will sell the goods for them is the local newspaper advertising, either over their name or not, as the conditions may demand. Incidentally, just think what it would mean if your salesman could say to the customer: "You will need a little bigger stock this time. We are going to advertise in your local newspapers. We are after the dealer's co-operation."

Also, just think how much more efficient this would make your advertising itself. You could then tell—as one advertiser does, who spends \$300,000 in the newspapers each year—just how much you can afford to spend in each town. How? Why, you will know how much business you are getting from that town, and you will know how much the advertising costs. Compare that business-like system with the difficulty you run up against when you use magazines. You do not know whether Such-and-Such-a-Weekly is paying, or whether it would be better for you to put that amount of money into the So-and-So Monthly.

## CHAPTER LXXXVI

### Newspaper's Lack of "Atmosphere" Immaterial.

"Atmosphere" is one of the barnacles that have slowed up the good ship Advertising. True, there are many factors which have caused the readers to give ads less attention than ad writers think their copy justifies. But, if there is any dominating, discouraging

element that has turned many a man who should be an advertiser into a chronic and hopeless non-advertiser—the injurious element has been this howl of “atmosphere.” By this howl, many a man has been hypnotized into spending his money foolishly, and having burned his fingers has put down advertising as “Not for him!”

Some men talk too much of “atmosphere.” They are apt to recommend a certain publication on account of its atmospheric “eclat,” or something else that defies business-like analysis. And, if an advertising plan fails to bring home results, they are apt to say: “Well, we had to establish an ‘atmosphere’ for the thing, first. Now we will sell the goods.”

Any plea made for newspapers must be on the ground of direct results rather than atmospheric effect. But the “atmosphere” which most folk specifically arraign has to do with the company that an ad has to keep. They say that they do not think the newspaper reader will believe what you have to say as long as there are so many “evil” ads in the next column.

That objection is important, and partially true. But why single out the newspaper? Many magazines refuse liquor advertising. Some of the best of them have it on their cover pages, and even at that, some say that beer is not as bad for a human being as cigarettes, and magazines that don’t accept cigarette advertising are as scarce as hen’s teeth.

But that is nothing against the magazine, nor is it anything against the newspapers. As long as those things are licensed by the government it seems within the realm of honesty for a newspaper publisher or magazine publisher to accept that kind of copy as long as it does not deceive.

It is the same way with medicines. Very few of them would ever be able to use the magazines because such advertisers have to depend largely on newspapers in order to get and keep their distribution. Moreover, many a big success in the drug field could never have been started if it had been necessary to sink as much money initially as a magazine campaign would have required at the start-off. They had to go at it gradually, cautiously, using last week’s receipts to meet next week’s advertising bills. Therefore, they used the newspapers because direct results were absolutely necessary.

Yes, there are many so-called proprietary medicines that you might “keep company with” without losing your social caste. Take Castoria, for instance. Every parent knows that that has deserved a place in the Hall of Fame or any similar institution that might be brave enough to recognize an American institution conceived of American genius and dedicated to public service. And if you will look through the magazines, you will find other proprietary preparations, which can boast of more authorities, bona fide testimonials in proof of their merit than many a highly respected cloak and suit house could ever hope to publish.

Everybody knows perfectly well that there are some medicines that are real institutions, and some that are quacks, just as there are a lot of investment propositions which are absolutely bona fide and, at the same time, there are a lot of skin games. Here is the point of it all: That, although the newspapers are not seeking business on

any "holier-than-thou" basis, they are business-like enough to be eternally after the fakers, and every day sees the field of advertising broadened and the cause of commercial ethics honored by the stamping out of some lying, would-be-advertiser. And in this cause the magazines and the newspapers are fighting as one.

## CHAPTER LXXXVII.

### **The Dealer's Attitude Towards Newspaper Advertising.**

Some say that newspaper advertising lacks the "prestige"—that you can't enthuse a dealer with the mere black-and-white of newspaper ads which you propose to run for the promotion of the sale of your goods—that the only way to get a real, red-blooded dealer-enthusiasm team working your way is to flash before Mr. Dealer a great big sheet, showing (1) the pictures of the front covers of every good-looking magazine whose solicitor calls upon you; (2) a collection of nice, artistic representations of your proposed ads, all got up in soft, pretty half-tone effects.

Some say further that this is not theory. They know from actual experience on the road. All right—perhaps they did find, once upon a time, that a great big proof sheet of a proposed national campaign did open the dealer's eyes and start his order in the little book. But, does the dealer of today let his artistic sense run away with his head?

Anyway, that was some few years ago. The point is that times have changed. Some may think that the dealer is just as susceptible to that "spread" as he used to be, but he is not, and that is based on experience and not theory.

But some may have good reason to believe that an advance sheet of magazine ads still influences the dealer to order liberally or to stock up for the demand which that proposed campaign prophesies. As far as established manufacturers are concerned, that may be quite true, because they have always run along so successfully, and the dealer feels that in their case he will not get stuck if he anticipates a fair demand for their goods. But, the sad part of it is that this whole system of dealer stimulation has suffered at the hands of that greatest of all success assassins, General Fake. Some careless manufacturers came along with some of those art sheets, and the dealer was frightened into filling up his shelves lest he be swamped, with the resultant demand for Fake's Flaccid Flakes or some other "big seller" which, as far as you could tell from the eventual demand, was really advertised in the classified department of the magazines, if at all.

So, Mr. Dealer, after listening to this story of "Wolf," got to thinking: "There ain't no such animal." Perhaps your proposition may be the wolf, but, though it be a regular "bear" as to actual con-



sumer demand, it has to suffer the suspicion to which that old cry of "Wolf" has made it subject.

Anyway, why don't a mere business-like "black-and-white" presentation of your proposed newspaper advertising have as good an effect in getting the dealer to put in an adequate stock? Why wouldn't it have a better effect—logically? Suppose you were spending \$100,000 per year. You are in one thousand towns where there are good newspapers, and where you have dealers. That would make an average of \$100 to each of these towns.

Suppose that this fall your travelers were to start off with a set of "mere black-and-white" copy to be used in these one thousand local newspapers. Even your poorest salesmen could go into a store in some town of about 25,000, where you have always found it hard to get representation. He could go to the very best merchant in that town and say, simply:

"If we run these ads in the local papers, how much of our goods do you think we could sell?"

The dealer would probably cast his eye over the series and say that he could sell such and such an amount. And he would be glad to order that amount.

## CHAPTER LXXXVIII

### **How Territorial Limitations Recommend Newspapers.**

A furniture concern decided to put about \$100,000 into a campaign for the promotion of their trade-mark. They thought that they could cash in on such an advertising plan. They went into the magazines which reached right straight through the whole United States.

They figured that if they could get a certain number of people to read their ads and if, out of that number, a certain proportion would demand their particular kind of goods—then they would more than break even. But they did not figure in their preliminary plans that a good deal of the circulation, for which they would pay their good money, went into places where their sales could not reach—through Nebraska, Kansas and all over that part of the West and along the coast.

Their manufacturing conditions were such that they could not compete in those sections. The freight rate was so much in favor of their competitors who manufactured in those localities and the price of the other man's goods was so much less on that account that, regardless of how this manufacturer might build up an idea of quality, he could not succeed with his advertising in those parts of the country.

As a result of that fact, half of the space they bought was practically wasted and this manufacturer's advertising plan exploded. Possibly if they had been able to utilize all the circulation that he had paid for, then his plan would have been a success.

The fact of limitation of territory has become so important in the advertising field that quite a few publications now permit you to run your ad in a certain section of the country and not in another. For instance, some of the biggest farm magazines have two distinct editions. One of them goes to the West and the other to the East. Each has about 250,000 circulation. The editorial matter, the stories and write-ups are the same in both. Some of the advertisements are the same in both, but most of the advertisements are different for the East than for the West.

The obstacle of territory-limitation by freight rates must have been avoided by a different choice of mediums. It is probably true that if those furniture people had gone into newspapers rather than magazines—and had concentrated their expenditure in the towns where they knew they could sell—where they knew they would be able to compete on an equal basis with other manufacturers—then they would have won out.

## CHAPTER LXXXIX

### **Determining the Formula of Sales Success.**

We have found how advertising is simply an analysis of the product, of the prospect and of the market. Too much importance cannot be placed on any one of these phases.

As to the product, there have been more failures through lack of analysis of that than through any other cause. Especially men are apt to run against this rock in the matter of marketing patents. The novelty of such products often beclouds the component factors and results in an atmosphere which is apt to avert analysis.

Even if your product is a staple and you are sure there is a demand for it, still you must analyze to find out whether it is worth the investment of a penny of advertising—for some things are not advertisable. Either they lack a repetitive value, or intrinsically they are of a nature which publicity cannot help.

And then after you have decided, from an analysis of the product, that it is something which you can successfully advertise, then comes your decision as to how this will bring you into an analysis of the product by which the appeals in that product will be picked to pieces so that the worth while points can be sorted from the immaterial ones.

Human nature enters into this phase of the analysis of product, because here analysis of prospect must enter into consideration in order to find the capacities of likes in the composite person to whom the product must be sold. Here the analysis of product and prospect then enters into the realm of psychology. For that reason, there is no set science to determine what is what. Luckily, at this point experiment is usable. The many possible appeals which may be adopted can be tried out.

That is what you may call your formula of sales success. This means that if certain appeals of the product are carried to the prospect in a certain way, the results will be successful. Once you find this formula of sales success, you can apply it almost without end.

The analysis of product and prospect brings you into an analysis of market. You have to find out where your prospects are located, as well as what kind of people they are. Here you must decide on the question of what medium to use. If your prospect is of a certain class, it may be best for you to use the publication which specializes its circulation among that class. But if your product is of fairly universal appeal, you will have to choose a newspaper, whether your possible market be territorially limited or whether it be nation wide.

And, inasmuch as step-by-step experiment must in the long run determine your formula of sales success, therefore, for this unit plan of tests, the newspaper is your greatest opportunity. These same principles of analysis hold true with little variation, whether you be a retail advertiser or one who seeks a general market.

## CHAPTER LXXXX

### Successful Advertising Demands Truth.

In the Klondike days when cities sprang up like mushrooms, Alaska's settlements were dirty unkempt places. Today they have their street departments and their pavements and their cleaning apparatus, just like any other American city.

When advertising first started to have its fling it had the newness of a gold camp. It was abnormal. Advertisers were excited. Then it was a thing of atmosphere—of splurge—of hifalutin guesswork. There was no time to think of ethics or of basic principles.

So advertising began to pave its streets. Cleaning departments, in the form of vigilance committees were created by ad clubs all over the country. Wagonload upon wagonload of exaggeration and fraud were carried away from the Avenues of Publicity and dumped into the Obsolete river.

The clean-up in advertising has largely been due to ethics. The men whom advertising has enlisted have been men of keen intellect and high ideals. When they got their balance, their pride lead them to desire that their profession be clean and honest.

But there was another element which is not so romantic as the desire for decency. This other element has been simply one of business acumen. For, as advertising has progressed, men have analyzed and have found certain truths. The biggest of these truths is that truth in advertising is an ingredient in success in advertising.

As advertising has settled down to a business it has been forced to follow rules of business efficiency. A cardinal principle to which advertising has become subject, is that unless advertising can create business of a more than temporary nature, advertising cannot



## To the Business Men of Buffalo and Western New York.

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To you, the Buffalo Ad Club presents this book in the hope that it may help spread the Gospel of Publicity. Simply for the sake of general business progress, we urge consideration of this dynamic force.

We feel that all of us hereabouts would do well to sense more keenly the influences that have made many American cities spurt ahead. And these influences have been nothing more than modern-business-principles with advertising as the keystone.

This book sketches the methods and possibilities of advertising. Although practical, and designed to state the simple fact of experience it unavoidably presents a few opinions. These must be taken as those of the author, Alex F. Osborn, Vice-President of the Buffalo Ad Club and not of the Ad Club. Especially in the matter of medium, we hold no brief whatsoever. Each has its own special merit, and in a given case any certain one may be better, or even best.

BUFFALO AD CLUB,

GEORGE W. BILLINGS,  
*President.*

August 29, 1915.

# BRASS TACKS *of* ADVERTISING

AN UNMYSTERIOUS ANALYSIS OF THE  
PRACTICAL PHASES OF THE KIND  
OF ADVERTISING WHICH ANALYZES

BY

ALEX F. OSBORN, PH. M.

Service Manager, E. P. Remington Agency, Buffalo, N. Y.  
Instructor of Advertising in Y. M. C. A., and High School

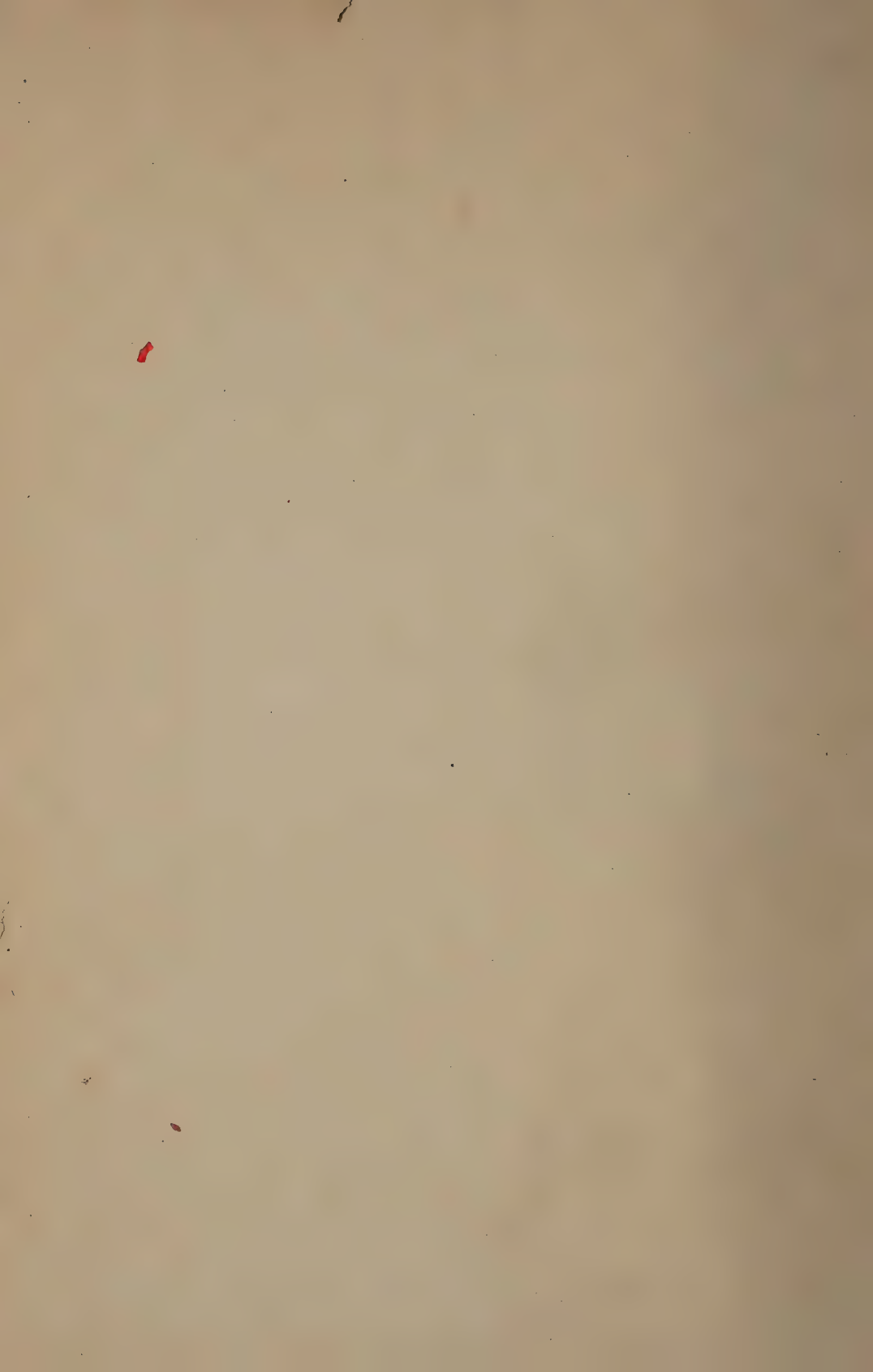
Published under the Auspices of the  
BUFFALO AD CLUB

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Printed by  
HAUSAUER-JONES PRINTING COMPANY  
BUFFALO, N. Y.







in the long run succeed. That standard demands truth because the public demands truth. The reason that that standard does demand truth is best summed up in the words of Abraham Lincoln: "You can fool part of the people all of the time and all of the people part of the time; but you can't fool all of the people all of the time."

You can't advertise unless you analyze. You cannot analyze advertising without coming up face to face against the uncontrovertible verdict of experience that the advertiser who lies is spending his money in digging for himself a commercial grave, into which, sooner or later, his business must go.















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